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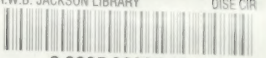
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DEPARTMENT OF THE INTERIOR
BUREAU OF EDUCATION

EDUCATION BRANCH
LEGISLATIVE LIBRARY
FEB 2 3 1922
PARLIAMENT BUILDINGS
TORONTO

BULLETIN, 1921, No. 33

MUSIC DEPARTMENTS OF LIBRARIES

By

A COMMITTEE OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION

WASHINGTON
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1922

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CONTENTS.

	Page.
Introduction	5
Reports from libraries	7
Alabama, Arizona, Arkansas	7
California	8
Colorado, Connecticut	10
Delaware	11
District of Columbia	12
Florida	15
Georgia, Idaho, Illinois	16
Indiana	18
Iowa	19
Kansas	20
Kentucky, Louisiana	21
Maine	22
Maryland, Massachusetts	23
Michigan	28
Minnesota	29
Mississippi, Missouri	30
Montana, Nebraska, Nevada, New Hampshire	31
New Jersey	32
New Mexico, New York	33
North Carolina, North Dakota	38
Ohio	39
Oklahoma	40
Oregon, Pennsylvania	41
Rhode Island	43
South Carolina, South Dakota, Tennessee	44
Texas, Utah, Vermont	45
Virginia, Washington, West Virginia	46
Wisconsin, Wyoming	47
APPENDIX:	
Music in our libraries—By *O. G. Sonneck*	49
Bibliography of music	51
Index	53

MUSIC DEPARTMENTS OF LIBRARIES.

INTRODUCTION.

The Music Teachers' National Association committee on the history of music and libraries presents herewith the summaries of the questionnaire prepared by the committee and sent out by the Bureau of Education in 1917–18. This is the first statement to show the condition and resources of the music sections of public and school libraries, containing 5,000 volumes or over, throughout the United States. The result is both encouraging and discouraging. It is encouraging in that the report shows a fairly wide dissemination of considerable music libraries throughout the country, with some collections of first rank. It is encouraging for the reason that many more libraries report increasing interest in the music departments, in comparison to the number where music interest is stationary or decreasing. It is encouraging because many of the librarians who report small collections are careful to note that the reason therefor is recent installation of the section, perhaps even the youth of the library itself, or lack of room or of other facilities.

The discouraging feature is the lack of interest shown, though not more frequently than might be expected, by librarians, music teachers, and music lovers. One of the prime objects of the committee is to deal with this matter, and now that the information has been collated prompt steps will be taken.

The Music Teachers' National Association committee was appointed by the then president, Mr. J. Lawrence Erb, in 1916. As a preliminary to the later activity Mr. O. G. Sonneck, at the time chief of the music division of the Library of Congress, in Washington, read a paper at the annual meeting in New York on the "History of Music in America—A Few Suggestions," reprinted in the association's Proceedings for 1916, pages 50–68; and he contributed to The Art World (1917, June, pp. 242–244) an article, "Music in Our Libraries," which has such a direct bearing on the subject of this report that parts of it are reprinted in these pages as an appendix. In the months succeeding Mr. Sonneck prepared a questionnaire, which was sent out by the Bureau of Education to 2,849 libraries.

The answers to this questionnaire are summarized in the following pages, with such comment as seems appropriate for certain special cases. This stage of the committee's work now being complete, it remains to progress along other lines, such as an investigation of the large private music collections, and efforts to promote the larger encouragement of music sections by both libraries and their musical patronage. To this end suggestive lists of desirable books and music may be prepared and made available for interested parties.

Even a casual inspection of the reports received from the libraries indicates two important matters. If the collection of music or books on music is small and inadequate, patronage is almost invariably small. A number of librarians realize and mention this fact in their reports. A music section to which additions are constantly being made seldom fails to bring patronage in gratifying proportion to the accessions of musical material. The second outstanding fact

is that a librarian who is patently uninterested in a music section, even from a nonpartisan viewpoint, as some reports unfortunately indicate, can scarcely be expected to be an asset to the community. The libraries, large or small, that promote music in at least a fair and impartial way thus serve a considerable part of any community in a very special sense, and one that can react most desirably upon the library itself. On the other hand, there is an abundant opportunity for music teachers, students, and others to make larger use of the libraries and to encourage the library authorities to develop the music section facilities.

Some of the interesting features of the reports are detailed in the following account, and the committee hopes that the information thus collated will be of value to librarians and others. Many librarians have included in their reports mention of certain departments or activities that have met with popular approval. Some librarians, particularly in the Eastern States, seem rather shocked at the mention of player-piano rolls and phonograph records as library propositions, while other librarians are anxious to install or add to such collections. Some excellent finding lists, large and small, and some very attractive bulletins have been sent as evidence of interest in certain libraries; these are duly mentioned. It is hoped that the index of special features will be of particular use to librarians and serious music students.

WILLIAM BENBOW, *Chairman.*
WALDO S. PRATT.
O. G. SONNECK.
J. LAWRENCE ERB.
CHARLES N. BOYD.

REPORTS FROM LIBRARIES.

ALABAMA.

Reports have been received from seven libraries, six of which have less than 100 volumes on music, and the seventh 225 volumes. One has 51 bound volumes of music, one 1,543, and one 2,000 separate pieces. One has 18 scores. One library is now spending $80 annually on its music purchases, from a special fund, and another has an appropriation of $5. Two report increasing interest and one decreasing interest in music. Two libraries would increase the music section, and one believes it sufficient for the needs of the situation. One has a piano in the library.

The *Public Library at Birmingham* has only recently instituted a music section. It has 225 books on music, 51 bound volumes of music, and 1,543 separate pieces, in manila covers. It also has 382 player-piano rolls for circulation. Interest is reported increasing, and it is hoped that much more may be done with music in the future.

ARIZONA.

Of the four libraries reporting music, one has 25 volumes, two 100 each, and one 200. One has 100 bound volumes of music, one 175, and one 1,000 separate pieces of music. No special interest is indicated, either on the part of libraries or the public, and only one library reports a desire for an increased music collection.

ARKANSAS.

Music activity in Arkansas libraries seems to be largely represented by that department of the *University of Arkansas*, at Fayetteville. This institution has made a speciality of providing programs of phonograph records, each program accompanied by a nontechnical "talk," with copious notes and pictures. These programs, covering a wide range of music, are intended for communities otherwise deprived of music, and are used by clubs and schools all over the State. The programs and illustrative remarks have been largely used outside the State and are furnished upon request. By keeping the material in rapid circulation, this plan is accomplished with a supply of 300 records. A State appropriation provides annually $300 for music, $75 for books on music, and $100 for records. Interest is increasing, and the present collection of 25 books, 100 bound volumes, and 100 separate pieces of sheet music in the library is entirely inadequate for the demand.

Part songs and chorus works are furnished other schools in the State, and an active propaganda is conducted by means of lectures and recitals, in addition to the above plan.

The only other library reporting music from Arkansas has a collection of 25 volumes on music, and evidently slight interest.

CALIFORNIA.

Items reported.	Number of libraries reporting—								
	1–100	125–450	500–1,000	1,100–1,500	2,000 and over.	Not over $100.	$135–$200	$250–$500	Over $500.
Books on music	20	16	3	2	1				
Bound volumes of music	10	5	7	1	2				
Separate pieces	1		11		2				
Phonograph records	6	2							
Scores	11	1							
Chamber music	3	1							
Acquisition cost						2		3	4
Annual expense for—									
Music						8	2	2	
Books on music						8		1	1
Rolls and records						2	1		
Library fund appropriation						1	2		
Ideal appropriation						4	3	6	1

The music sections of the 45 California libraries reporting indicate unusual interest in and attention to the subject. Eight persons devote their entire time as music librarians, while 22 others give their time largely, in addition to the customary help of the library staff. Orchestral scores and chamber music are found in an unusual number of libraries. The policy of the libraries seems to be influenced about equally by public request and institutional character. Gifts of library material are proportionately rare, and most of the acquisitions are by purchase, under expert guidance. Four libraries report opportunities for serious musical study; 21 libraries use special bulletins, newspaper, and other publicity; 8 report an annual appropriation for music department use, amount not specified. Other annual expenses are tabulated herewith. Seventeen libraries report increasing interest in music, four stationary interest, and one decreased interest since the war. Sixteen libraries favor additional outlay for music and books, believing the present supply inadequate, while four libraries would add player rolls or records. In 11 cases this is dictated by patrons' wishes, and in five cases by library policy. Pianos are available in three libraries and phonographs in four. Fifteen libraries have an interlibrary loan system for music, and two furnish "traveling" libraries. Two have lectures (in one case weekly), and both libraries pay for these lectures or recitals.

The *Los Angeles City School Library* makes a specialty of music and musical literature for public-school use and issues a list of book helps in biography, opera stories, and kindergarten songs and games; 2,500 teachers draw steadily upon this collection, which has an annual appropriation of $200 for books on music, records, etc. The aim is to supplement the classroom work in music; to this end the records and material are very thoroughly classified and listed in every school building.[1] The plan is regarded as very successful and satisfactory.

The *Los Angeles Public Library* has 2,388 books on music in its main library and branches, with 3,537 bound volumes of music. The object has been to acquire a well-balanced collection, without specialties. No record is kept of users of the books on music, but 23,833 scores were loaned last year. The allowance this year is $300 for music and $100 for books on music.

The *Los Angeles Public Library* has made an innovation by advertising in a local music magazine, the advertisements being cleverly written and inviting. The monthly bulletin for December, 1914, describes the plans and operations of the music department, with a considerable list of recent additions. The soundproof music room, with player pianos, may be used regularly by clubs according

[1] A long list of phonograph records is ready in mimeographed form.

to appointment. Local musical affairs are bulletined in advance, with mention of material in the library. The quarterly bulletin for October, 1916, prints a carefully selected list of books about music.

The *Oakland Free Library*, with 325 volumes on music and 950 bound volumes of music, has also about 7,500 copies of anthems and cantatas, which are circulated to church choirs. For the year closing June 30, 1917, 76 churches took 1,357 titles and 24,331 copies under this unique arrangement. A separate booklet gives the contents and rules for borrowing material from this collection, known as the Vesper Collection of Church Music, from its founder, Mr. O. M. Vesper. A 39-page list of this music was published in 1914.

The *Chaffey Library*, at Ontario, has 120 books on music, 125 bound volumes of music, and 100 records, evidently well chosen. A special bulletin of this material is published to stimulate high school and general interest in this department.

The *Pasadena Public Library* has 1,000 volumes on music and 980 volumes of bound music. Special attention has been paid to the collection of piano music and operas. The library reports music as one of its most popular departments.

The *Pomona Public Library* tried the experiment of giving each music teacher in the vicinity a list of musical works and offered to keep these lists up to date, but none have ever been returned for this purpose.

The *A. K. Smiley Public Library*, at Redlands, has 350 books on music and 600 bound volumes of music, particularly strong in vocal scores of operas: 70 chamber music works are represented. There is an annual appropriation of $50 from the library funds for the music department. An 8-page catalogue of the musical material was published in December, 1913.

The *California State Library*, at Sacramento, supplements all the other libraries of the State. To this end it is desired to build up a fine collection of scores, records, and player rolls, as well as musical literature, and to loan this through the other libraries. As yet the musical collections are not large, but plans for a new State library building include a music room, and by the time the building is ready it is hoped the collection will be available. Two pamphlets published by the library explain the county free library system now in use in California.

The music alcove in the *San Diego Public Library* is practically a new undertaking, though it contains 1,500 books. The bound volumes of piano music are arranged according to periods and nationalities. There are also special collections of folk song and church music. Annually $100 is taken from the book fund for music purchases; 2,000 persons now use the music collection annually, and the interest is increasing. The library notes the use of the music collection by music teachers and appreciate their requests and helpful suggestions.

The *San Diego High School Library* and school authorities believe in stimulating intelligent musical appreciation on the part of every student, and emphasize the cultural rather than the technical work. The high school has an elaborate four-year course in musical history, and after the first year the study is largely by assigned reference reading instead of textbooks. The library of 250 books on music and 400 records is largely selected in accord with this plan, and is patronized by an average of 25 scholars for every day in the school year. There is a liberal appropriation for books and records; music is not purchased for the library.

The *San Francisco Public Library* has a music room, with an adjoining sound-proof piano room. Two attendants devote all their time to the music collection, which includes 1,500 books on music, 2,124 bound volumes of music,

and 2,000 unbound pieces. About 35 per cent of the music books are in German or Italian. The collection is strong in piano music and vocal and instrumental scores of operas. There are 100 orchestral scores, and about 100 chamber music works. The library has a valuable collection of Spanish music, and many early and rare editions. About $500 is spent annually on music, and about $600 on books on music. In 1915–16, 6,969 borrowers used the music collection, and the following year this number increased to 9,259, no count being kept of readers who do not take books out. The use of the music department, as compared with the entire library, was 2.84 per cent for 1915–16 and 3.46 per cent for 1916–17. There are weekly lectures, as a university extension course, under the auspices of the University of California. The department is brought into touch with all musical events in the city. Programs are obtained in advance and filed, musical magazines are indexed, and articles of interest to readers of the department are clipped from the daily papers.

COLORADO.

Items reported.	Number of libraries reporting—						
	1–99	100–200	250	600	1,350	Not over $100.	$500–$1,000.
Books on music	6	3	2	2	1	.....	.....
Bound volumes of music	3	1	.....	1	.....	.....	.....
Separate pieces of music	1	.....	.....	.....	.....	.....	.....
Acquisition cost	.....	.....	.....	.....	.....	2	2
Annual expense for—							
Music	.....	.....	.....	.....	.....	2	.....
Books on music	.....	.....	.....	.....	.....	3	.....
Library fund appropriation	.....	.....	.....	.....	.....	3	.....
Ideal appropriation	.....	.....	.....	.....	.....	2	1

Of the 14 Colorado libraries reporting music sections, there is but 1 of considerable size. Three report stationary interest and two increasing interest. Five libraries are willing to add to the list of books on music and three to the supply of music. Player pianos and phonographs seem to have no place in Colorado libraries.

The *Public Library of Denver* has a collection of 1,348 volumes in the music department. It has a few orchestral scores and chamber music works, but regards the collection as strongest in books on music, song, piano, and violin collections; also opera and oratorio stories. A Denver music society provides a special fund from which purchases are made. Unfortunately no provision was made in the library building for a sound-proof music room; and as the musicians seem to prefer personal ownership of music, the library patronage drifts mainly toward books on music. All the song collections are indexed, and this index is perhaps the music department's most valuable asset. As yet the index is not available in printed form.

CONNECTICUT.

Items reported.	Number of libraries reporting—							
	1–49	50–200	200–699	700–1,000	1,800	2,200	3,000	3,500
Books on music	25	14	5	2	.....	1	.....	.....
Bound volumes of music	5	10	.....	2	1	.....	1	.....
Separate pieces	1	3	1	1	.....	.....	.....	1
Phonograph records and player rolls	[1]	[1]	.....	.....	.....	.....	.....	.....
Scores	4	1	1	.....	.....	.....	.....	.....
Chamber music	3	1	.....	.....	.....	.....	.....	.....

[1] None reported.

As will be noted in the accompanying table, neither the size of the music sections nor their appropriations are apt to be large in this State. Only 4 libraries report an increasing interest in music, 8 are stationary, and 34 make no observation in this respect. Seven libraries would add to the present collection of music, 6 to the books on music; the others are noncommittal. In the matter of ideal annual appropriation, one library favors $25, one $50 to $75, one $100, and one $500.

The *Hartford Public Library*, at Hartford, has 500 books on music, about 3,000 volumes of music, and some 30 each of orchestral and chamber music scores. Vocal scores of operas, songs, piano music, four-hand arrangements of orchestral works, and folk songs are well represented. Local concert programs are posted on the music room bulletin board. About $125 is spent annually for music and $25 for books on music. The average number of actual users of the music collection is about 2,000 yearly, and the demand for music is 75 per cent, as compared with 25 per cent for books on music. Therefore the library strongly favors the purchase of music in preference to books.

The *New Haven Colony Historical Society*, at New Haven, has a small collection of music books. Daniel Read, one of the earlier American church composers, was a resident of New Haven, and some of his books are in this collection, including one or more manuscript books evidently of his compilation.

The *Free Public Library of New Haven* has 725 books on music and 850 bound volumes of music. The plan of this library is considerably affected by the location in the same city of large musical collections belonging to Yale University and professors in the university music school, all of which are accessible to music students. The resulting policy of the public library is to develop a popular rather than a conservatory collection in its music department, which is planned for general use. The music collection is relatively strong in vocal scores of operas and oratorios and songs. Quarterly bulletins of new accessions are issued in addition to weekly newspaper notices. Of the total music department circulation, 60 per cent is of music and 40 per cent of books on music.

The *Yale School of Religion* owns the church music library of the late Dr. Lowell Mason, containing some 8,000 titles in 700 volumes. As the collection was one of the first of its kind in this country, it is of peculiar interest. At present it is deposited in a room in Wright Hall, but the expectation is to ultimately make the collection accessible to students in the Yale Music School.

The *Yale University Library* has a music room, with one attendant, previously trained in general library work. There are 2,200 books on music and 1,800 bound volumes of music; 40 per cent of the books are German, 6 per cent French, 4 per cent Spanish, Russian, etc. There are 350 orchestral scores and 40 of chamber music. History, folk song, and early American music are the strongest fields, and these offer some attraction for research workers. The amount spent on the library varies greatly from year to year. There is an income of $50 from an endowment fund; perhaps the average annual outlay is $50 for music and $150 for books on music. Interest in the collection is felt to be stationary and not equal to the interest of the community in music; a strongly expressed desire for books or music would be met. The collection is kept fairly up to date in historical, critical, and theoretical works, especially those of modern French and German authors.

DELAWARE.

The only considerable music library reported is that of the *Wilmington Institute Free Library*, at Wilmington. It has 350 books on music, 473 bound volumes of music, and 1,000 separate pieces of music, and this is considered sufficient to supply the demands of the community.

DISTRICT OF COLUMBIA.

The outstanding feature of the report from this District is of course the music division of the *Library of Congress*. The functions of this division are, to quote the words of the report, "national, international, and incidentally local. Its ultimate ambition is to make the serious study of music and the literature of music so comprehensively easy for Americans as to obviate the necessity of consulting European libraries except in very special fields of musical erudition. Since the reorganization of the music division in 1902, the principle of organic development has been adhered to consistently, with results best studied from the Annual Reports of the Librarian of Congress, 1903 to 1917, from Mr. Sonneck's articles, and others as follows":

Sonneck, O. G.
"The Music Division of the Library of Congress."
In *Library Journal*, 1915, vol. 40, No. 8, pp. 587–589.
In *New Music Review*, 1910, v. 9, pp. 74–78.
"*Methods, Policies and Resources*," in M. T. N. A. *Proceedings*, 1908, pp. 260–287.

Kinkeldey, Otto.
"American Music Catalogs."
In *Library Journal*, 1915, v. 40, No. 8, pp. 574–578.

Scholes, Percy A.
"A National Storehouse of Knowledge. A Visit to the Music Section of the Library of Congress." In *Music Student*, London, 1916, v. 8, pp. 322–324.

The following statement has been communicated by the Librarian of Congress:

THE MUSIC DIVISION OF THE LIBRARY OF CONGRESS.[1]

The music division was organized in 1897, when the collections consisted almost solely of accumulated copyright deposits. It was an accumulation of music rather than a collection, and certainly did not merit the designation of "musical library." In order to transform it into one worthy of such a name and of the national library at least four steps were necessary. These were (1) a survey and proper organization of the existing collection, (2) the determination of a suitable scheme of classification and of a workable set of cataloging rules, (3) a plan of development that would be systematic, and (4) the application of systematic effort in pursuance of this plan through the acquisition of material. A decision to work along these lines was reached in 1902, and for 15 years was most ably carried out under the direct supervision of Mr. O. G. Sonneck, who was for that period chief of the division.

Before 1902 the chief resources of the music division were the copyright deposits. Consequently until 1902 the collection, generally speaking, represented only the product of the American press, either as original compositions and books on music by Americans or reprints of European publications. The collections embraced in the main musical products of the American press from 1819 on. There were, of course, the several thousand items copyrighted by European music publishers between 1891 and 1902, but this was mostly music by present-day composers. Apart from this there were some old English song collections, a few odds and ends of unknown origin, and a single edition of Beethoven's symphonies.

To-day the music division has good or excellent working collections in practically every field that has so far come within the sphere of concentrated action, as, for instance, cantatas, oratorios, and the like. The collection of about 20,000 librettos is the largest in existence. The published works of new composers who have "arrived" have been collected comprehensively; so that the library has come to be known as the place where a thorough study of the works of new men is likely to be possible.

The collection of chamber music since 1800 is perhaps excelled only by that in the Royal Library at Berlin. The orchestra scores number about 5,000

[1] Based largely on articles by Mr. O. G. Sonneck, chief of the music division.

symphonies, suites, concertos, and the like. The collection of vocal scores of operas is estimated to exceed 7,000. Of full orchestral scores of operas there are approximately 3,000, including some 500 special transcripts of old scores not obtainable from dealers. The difficulties confronting every collector of full scores of dramatic music are manifold. There is the great and sometime prohibitive cost of opera scores and the fact that many important old operas were never printed and are preserved only in a few libraries in autograph or contemporary manuscript copies. Then there is the stubborn refusal of certain publishers to sell their operatic scores to libraries and the still more stubborn refusal of some libraries to permit the copying of old opera scores.

The library has been made the depository, largely by gift, of hundreds of the autograph scores of representative musical works by American composers.

No attempt has been made to collect systematically the original editions of music published prior to 1700, as reliance has been placed upon the "Denkmäler" and other historical collections, but numerous specimens of the various editions of different works have been acquired. Of eighteenth century music the Library of Congress has a collection which is more extensive than that in most European libraries.

The music division does not aspire to become a museum of costly relics. It places the best interests of the scholar above everything else. The acquisition of such things as medieval missals and collections of musicians' portraits has been deferred, partly with a possible *en bloc* purchase in view.

The library aims to have a reasonably comprehensive collection of material bearing in any way on music in America and more particularly on American music. The national libraries of Europe have but a slight interest in American music and music in America, excepting as American composers' methods or conditions have become or will become of international interest. In the Library of Congress, on the other hand, while American music is deemed to be of paramount importance, yet it collects the musical product of Europe very much in the same manner as European libraries do. The aim here is to make the collection of music and books on music sufficiently comprehensive to relieve ultimately the American scholar of the necessity of consulting European libraries, except for research not bearing directly or indirectly on music in America as a reflex of music in Europe.

On July 1, 1918, the music division contained 822,009 volumes, pamphlets, and pieces, housed on metallic shelving in one large room and the cellar immediately below. Three additional rooms are used for administrative purposes and for the catalogues. Material is classified on the shelves according to subject and not by size or by date of accession. Sheet music, as well as the bound volumes, is shelved vertically. The sheet music is kept in pamphlet boxes of a convenient size. The collection is catalogued on cards and the catalogue is divided into three groups corresponding with the scheme of classification: Music (M), Literature of Music (ML), and Instruction and Study (MT). The catalogue of music is again subdivided into a composer, a class or subject, and the title index. For the literature of music and instruction and study, the dictionary form of catalogue is used. There are separate indexes of early Americana and the articles in periodicals. Special attention has been paid to this periodical index.

The class of literature, the histories of music and biographies of musicians, the psychology and philosophy of music, as well as essays on musical topics, are particularly well represented. For instance, about one-third of all the books on music published before the year 1800 are now in possession of the Library of Congress. The number of current as well as older periodicals is quite extensive. Nearly all the American periodicals are represented, although a few of the older ones, dating from the beginning of the nineteenth century, are noticeable by their absence.

Under Instruction and Study are classed not only the general theoretical works and methods but instructional editions of musical compositions, teaching pieces, and school readers. The most complete of all the classes under this heading are harmony, counterpoint, orchestration, singing and voice culture, and analytical guides to operas and orchestra music. These have been acquired principally through copyright channels, except in the case of rare and old editions (before 1800) which have been purchased.

Nine attendants give their entire time to this collection. There are 34,994 books on music, including about 20,000 librettos, but exclusive of several

thousand books on the theory of music classified with Musical Instruction and Study.

Of books on music proper printed before the year 1800 there are not less than 1,500, about one-third of all such books known—a fair illustration of the music division as a treasure house of musical rarities.

It is impossible to say how many volumes or pieces of music the library contains. There are 741,265 volumes and pieces of music, exclusive of many thousands classified with Musical Instruction and Study, such as études, teaching pieces, etc. There are about 5,000 rolls for player pianos, but no phonograph records.

The majority of the books on music are in foreign languages, but the Library of Congress possesses the majority of those printed in English, if of any value. Possibly one-seventh of the music was published outside the United States, but it should be remembered that all music published and copyrighted in the United States comes to the Library of Congress, averaging about 25,000 accessions yearly. Foreign editions are purchased in Europe. While the library is strong in every field of collection, as compared with other libraries, and while it contains innumerable costly and rare scores of European music, old and new, it is still preponderantly strong in American music, by virtue of the copyright act, and in early American music also, by virtue of purchase.

There are, perhaps, 10,000 orchestral scores, of operas, symphonies, concertos, etc., and at least 5,000 or more chamber music works. Preference is always shown for the acquisition of works in their original form. If arrangements are purchased, those for piano, two hands, are preferred.

The policy governing the collection has been that of a National Library. There have been gifts, notably of about 1,000 autograph compositions of American composers; the sum of approximately $150,000 has been expended on the purchase of music and books on music; finally, the value of music and books on music acquired through copyright easily exceeds the sum spent for the purchased material.

The annual expense for purchased music and books on music varies according to opportunity. The minimum allowance for music is $5,000 annually, but in one year more than $10,000 has been spent for music. More than $5,000 has been spent in one year for books on music. No allowance is made for player-piano rolls or phonograph records.

Interest in this library appears to be about uniform from year to year. In 1916–17 there were about 3,500 readers; 15,324 volumes and pieces of music were used, and 6,750 books on music. Readers have the use of a piano in the library. The interlibrary loan system is used without geographical restrictions. "Traveling" libraries are not furnished. Lectures and lecture recitals by volunteers are given under the auspices of the Reading Room for the Blind.

Of course, this library is primarily a reference library. It has no branches. The sum, $10,000, is counted a reasonable annual expenditure, and no preference for either line is shown in the purchase of music or of books on music. The library is planned on a national scale, and the fact that it has been brought to such an attainment should be a source of immense satisfaction to every American who is interested in such matters.

The Public Library of the District of Columbia has plans for the opening of a fine arts division, which have been deferred on account of the losses in personnel due to the war. The music collection will form part of this division when it is opened, and it is expected that the already healthy growth of this department will then be largely increased. At present the collection numbers 1,300 books on music, with 1,800 bound volumes of music, and comparatively

little sheet music. About 225 orchestral scores, mostly acquired by gift, and about 80 chamber music works are listed. There is a good collection of songs, and the library is strong in two and four hand piano arrangements. At one time the library had a small collection of music rolls, but the plan had to be given up. Whether it will be revived or not can not be said at present. Because of the proximity of the Library of Congress the Public Library does not cater to the research student, but the historical collection does afford opportunity for intensive study. Of the total library use, music amounts to 3 per cent and books on music 1 per cent.

PUBLICATIONS OF LIBRARY OF CONGRESS.

CLASSIFICATION: Class M, Music; Class ML, Literature of music; Class MT, Music instruction. Adopted 1902. 1917 (revised). 157 p. 25½cm. Paper, 10c. 4–21982.

DRAMATIC MUSIC. Dramatic music, catalogue of full scores; comp. by O. G. T. Sonneck, Chief, Division of Music. 1908. 170 p. 25½cm. Cloth, 40c. 8–35001.

EARLY MUSIC. Catalogue of early books on music. (Before 1800); by Julia Gregory, Catalogue Division. Prepared under the direction of O. G. T. Sonneck, Chief, Division of Music. 1913. 312 p. 25½cm. Cloth, 60c. 12–35008.

FOSTER CATALOGUE. Catalogue of first editions of Stephen C. Foster. (1826–1864.) By Walter R. Whittlesey and O. G. T. Sonneck, Chief, Music Division. 1915. 79 p. 25½cm. Cloth, 40c. 14–30011.

MACDOWELL CATALOGUE. Catalogue of first editions of Edward MacDowell (1861–1908). By O. G. Sonneck, Chief, Division of Music. 1917. 89 p. 25½cm. Cloth, 40c. 17–26002.

OPERA LIBRETTOS. Catalogue of opera librettos. Printed before 1800. Prepared by O. G. T. Sonneck, Chief, Division of Music. 2 v. 1914. 1674 p. 25½cm. Cloth, $2 per set. 13–35009.

ORCHESTRAL MUSIC. Catalogue of orchestral music. Part I, scores; comp. under the direction of O. G. T. Sonneck, Chief, Division of Music. 1912. 663 p. 25½cm. Cloth, $1. 11–35001.

STAR-SPANGLED BANNER.[1] Report on the "Star-spangled banner." "Hail Columbia," "America," "Yankee Doodle"; comp. by O. G. T. Sonneck, Chief, Division of Music. 1909. 255 p. Plates. 25½cm. Cloth, 85c. 9–35010.

This publication resulted from a request for information on the historical evolution of the songs and their music. The report has been printed in order to preserve the material in convenient and critical form for future reference, and facsimiles have been included to facilitate the study of the text. It is not for free distribution, but sold only by the Superintendent of Documents, Government Printing Office.

——— Revised and enlarged edition of the chapter on the "Report on the Star-spangled banner" issued in 1909. 1914. 115 p. Plates. 25½cm. Cloth, 85c. 13–35008.

FLORIDA.

Items reported.	Number of libraries reporting—							
	1–25	26–50	100–150	180	300	400	$15	$25
Books on music	2	1	1					
Bound volumes of music	1	1	1					
Separate pieces					1	1		
Player-piano rolls		1						
Phonograph records				1				
Scores	1							
Annual expense for music							1	[1]2
Annual appropriation								1

[1] One includes both music and books on music.

The summarized report for the four libraries replying indicates comparatively small attention to the music departments. Two libraries report increasing

[1] Exhausted.

interest, and three believe their present musical facilities inadequate for the needs of the respective communities.

GEORGIA.

Five reports from Georgia indicate almost total stagnation in musical library activities. Not one of the five libraries has over 25 books on music, while one has 25 bound volumes of music, and 25 phonograph records are reported by one library; no sheet music is reported at all. The single annual appropriation is $5 at one library for books on music.

IDAHO.

At the *Lewiston State Normal School Library* there are 150 books on music and 48 separate pieces of music, with 60 player-piano rolls and 150 phonograph records. The collection is planned with a view to its use in the school, and about $50 is spent annually for books on music and $10 for rolls and records. Records are sent out as "traveling" libraries. Two recitals a year are given under library auspices.

The *Idaho Free Traveling Library*, located at Boise, sends out special cases of books on music, but has no special music department

ILLINOIS.

Items reported.	Number of libraries reporting—										
	1–25	26–50	51–100	150–450	500–700	750–950	1,000	2,000	3,500	4,200	13,000
Books on music	9	15	7	14	4	.....	1	1	.....	.....	[1]1
Bound volumes of music	3	1	2	7	1	2	.....	1	.....	.....	.....
Separate pieces	.....	.....	2	2	2	.....	.....	.....	1	1	.....
Player-piano rolls	1	1	.....	.....	1	.....	.....	.....	.....	.....	.....
Phonograph records	.....	1	1	.....	.....	.....	.....	.....	.....	.....	.....
Scores	1	.....	2	2	.....	.....	.....	.....	.....	.....	.....
Chamber-music works	1	2	2	1	.....	.....	.....	.....	.....	.....	.....

Items reported.	Not over $25.	$26–$50.	$51–$100.	$250.	$350.	$400.	$500.	$2,500.
Annual expense for—								
Music	.....	1	[1]1	[1]1	.....	[1]1+1	1	.....
Books on music	4	1	2	.....	.....	1	.....	.....
Library fund appropriation	1	.....	.....	.....	1	.....	1	.....
Endowment fund appropriation	.....	.....	1	.....	1	.....	.....	.....
Ideal appropriation	1	1	2	.....	3	1	1	1

[1] Includes books on music and bound volumes of music.

In Illinois 58 libraries report music departments, and the average size of the collections is above that reported by most States. There are several large collections and a number of special features, as listed below: Eighteen libraries use special bulletins or newspaper notice of new accessions, 11 report increasing interest, 14 stationary, and 1 a decrease since the war. Only 4 libraries believe their collections commensurate with the community's interest in music, 12 would add to the music itself, 19 to books on music, and 1 library is anxious to increase its supply of orchestral scores.

The *Cairo Public Library* is one of the smaller collections, but the material seems to be much used, and the interest, both on the part of the public and the library force, above the average. It is hoped that funds will presently be pro-

vided for the addition of sheet music, rolls, and records to the present collection of bound volumes.

The *Chicago Public Library* has a room devoted to music only, entirely separate from books on music. The 2,000 bound volumes of music and 3,500 separate pieces are in charge of a librarian who devotes her entire time to this work. There are now 5,120 registered borrowers of music, and the collection is deemed inadequate for the demand. The library carries no orchestral scores, but has numerous arrangements of orchestral works and 300 scores (with parts) of chamber music. "Popular home music" is the strong field in the collection, along with songs, vocal scores of operas, and chamber music. The selection of music is dictated by the library's policy and expert advice, and the material is acquired by purchase, $7,500 having been spent to date, with an annual appropriation of $500 for music; $100 of this comes from an endowment fund, and $2,500 is considered an ideal annual sum for the purchase of both books on music and music to meet the needs of this library. There are no musical instruments in the library, though one of the 42 branches has had a gift of 500 music rolls.

By agreement, the *John Crerar Library*, of Chicago, leaves music to the field of the Newberry Library. The Crerar Library, however, collects books on the manufacture and history of musical instruments and on the theory of musical sound.

The *Newberry Library*, of Chicago, has 12,829 volumes and pamphlets listed under music. Each individual work is counted as one, not by collective bindings. There are 220 orchestral scores and 33 chamber music works. There is a collection (not recent) of about 4,000 volumes on hymnology, and the private library of the late Theodore Thomas is also found here. The general collection is strong in operas, complete works of composers, older works on theory, hymnology, and church music. Gifts are comparatively rare; purchases are made in accordance with the library policy. Opportunity for musical research is afforded in the way of critical editions of compositions, complete works of composers, minute differences of edition in hymn books, full scores of operas, and unindexed clippings relating to concerts. The annual expenditure is $450 for books on music. Owing to a change in the policy of the library, which resulted in specializing on literature and history, and the transfer of a large amount of duplicate music to the circulation facilities of the Chicago Public Library, the collections of the Newberry Library (reference only) show a decreased use in recent years. The number of volumes used in 1917 was 3,263. Though the present policy precludes large purchases of books on music, the expenditure last year in this line was about 3 per cent of the total outlay for book acquisition, and the library still favors the addition of full scores and books on music. Special collections acquired by the library, in addition to the Theodore Thomas library, are those of Count Resse (Florence), Lob and Fuchs (Chicago), and Main (New York).

The *Virginia Library of McCormick Theological Seminary*, in Chicago, is speially strong in church music and hymnology. The collection, largely acquired by gift, includes 1,000 books on music and 750 bound volumes of music.

The *Evanston Public Library* has 2,000 volumes on and of music, 397 separate pieces of music, and 652 player-piano rolls. There is the rather unusual provision that readers are allowed, in addition to the usual number of books on a card, two books on music, two volumes of printed music, and two pianola rolls. The strong feature of this library is its collection of vocal scores of operas. It has 38 chamber music works and purchases not only piano music for two or four hands,

but also two-piano music. On the music department $2,000 has thus far been spent, and there is an annual income from an endowment fund of $322.50 for music department purchases. The interest is increasing, and last year 1,600 persons used the music collection; the relative order of use being books on music, music, and music rolls. Readers have the use of a piano and player-piano in the library.

The printed catalogue of the Coe Music Collection and other musical literature in the Evanston Public Library is a book of 126 pages, dated 1916, and is valuable as one of the latest and most complete lists of its kind.

Two squares from the Evanston Public Library is the school of music of *Northwestern University*, and here again is an example of sensible cooperation in library matters. As the public library is well suited for general use, the university library specializes. It has 450 books on music and 25 bound volumes of music, with thousands of unbound pieces which are regarded as part of the teaching equipment. There are about 200 orchestral scores, with many piano arrangements for two and four hands. The need of a chamber music collection is obviated by a large collection owned by a member of the faculty. The strong point of the library is new publications. There are no gifts, everything being purchased in accordance with the policy of the library and faculty advice. An appropriation from library funds permits the annual outlay of $400 for music and $100 for books on music.

The *Peoria Public Library* published a 56-page list of music and books on music and musicians in March, 1915. It summarizes 690 books on music and 950 bound volumes of music, selected with a view to general use.

The *Rockford Public Library* has 600 books on music and 150 bound volumes of music, all acquired by purchase. It has a special card index to all song collections, to which the patrons are partial. About $75 a year is spent on the music department, which seems to satisfy the local demand.

The library of the *University of Illinois*, at Urbana, has 600 books on music and 4,215 volumes and cardboard-bound pieces of music. There are about 100 orchestral scores, and this number is increased yearly. There are also 100 chamber music works. The specialties are organ music, books on music, piano and string instrument music. Practically all of this library has been acquired by purchase, and about $3,000 has been spent thus far, the annual appropriation for the library being $400. There is opportunity for intensive study of organ music, history of music, and the classic cantata field. About 2,000 persons use the library each year, but since no publicity means are used the public is not acquainted with the scope and size of the music collection. The policy of the library is to add both books and music in larger measure than in the past. Music rolls are used only in the school proper, not in the library.

INDIANA.

Items reported	Number of institutions reporting—									
	1–25	26–50	65–100	150–200	225–350	500–600	700–850	1,300	1,850	2,475
Books on music	7	7	14	5	4	1	1	.....	.....	.....
Bound volumes of music	5	2	2	1	.....	1	1	.....	.....	1
Separate pieces	.....	.....	3	1	.....	1	.....	2	1	.....
Phonograph records	2	.....	.....	1	2	.....	.....	.....	.....	.....
Player rolls	.....	.....	.....	3	1	.....	.....	1	.....	.....
Scores	1	2	1	.....	.....	.....	.....	.....	.....	.....
Chamber music works	2	1	1	.....	.....	.....	.....	.....	.....	.....

In Indiana the music library situation appears to be in a healthy and encouraging condition; 41 libraries report music sections and 13 of these believe their music facilities should be enlarged to meet the demands of the communities; 14 libraries report increasing interest in music, 7 stationary, and 1 decreasing. There are few large collections of music in these libraries, but a good distribution of material. Pianos and phonographs are more frequently found in libraries here than in most Eastern States. Nearly one-half of the Indiana libraries use some special means of announcing accessions, and in general there is a refreshing spirit about the reports.

The *Gary Public Library* has an unusual number of player-piano rolls, 1,100. For these, the 100 books on music and the 150 bound volumes of music, the average number of users in a year is 11,000. There is a piano and player-piano in the library, and a phonograph is borrowed for special use. Lecture recitals are given under the auspices of the library, and at least the expenses of the speakers are paid. The first list of roll titles, comprising over 500 selections, was published in a bulletin of August, 1915.

At *Muncie* an upbuilding of the music section in the public library is in progress. Each month a few new books on music and of music are added and some publicity given in the newspapers. As soon as funds and space will permit band and orchestra music, records, and rolls will be added. Five musical periodicals are on the subscription list for this year.

At *Princeton* the interest of two teachers of music in the schools is noted at the Public Library. The collection of books about music numbers 75, fairly well selected.

The music library at *St. Meinrad Abbey*, St. Meinrad, contains 150 books on music, 700 bound volumes of music, 1,300 separate pieces, 200 player-piano rolls, and 300 records, only used by those living in the institution. Especial attention has been given to works on the Gregorian chant. Frequent concerts and phonograph programs are given, with explanatory lectures.

The *Public Library at South Bend* works with the teachers of the city and with the various associations in music study, furnishing books, making bibliographies, assisting in program making, speaking before assemblies, and generally showing that the library is willing to cooperate. The result is a steadily increasing interest in the music section, and it is hoped that both facilities and the collection itself may soon be largely developed.

The *Public Library at Tipton* has monthly lectures and lecture recitals, and some Sunday afternoon musicales, working in conjunction with the local music club. Some lecturers are paid. There are 100 volumes each of books on music and bound music and 25 phonograph records.

IOWA.

Items reported.	Number of institutions reporting—								
	1–25	26–50	65–100	120–200	225–350	500–600	1,500	5,500	6,900
Books on music	14	13	9	7	5	1	1		
Bound volumes of music	9	2	4	1				1	
Separate pieces		1		1					1
Player rolls	1	1		1					
Phonograph records		1	2						
Scores	1	2	1						
Chamber music works	1			1					

Items reported.	Number of institutions reporting—						
	$1–25	$30–50	$60	$100	$200	$300–400	$3,000
Acquisition cost	.....	.....	1	3	1	2	1
Annual expense for—							
Music	2	.....	.....	2	1	.....	.....
Books on music	3	4	.....	.....	.....	.....	.....
Rolls and records	1	2	.....	.....	.....	.....	.....

In Iowa general music library conditions strongly resemble those in Indiana; 45 libraries report music sections, and 13 of these say interest is increasing, 7 stationary, but none report a decrease. Bulletins and special notices of accessions are frequently used. The ideal annual appropriations for music section purposes are set high, only one at $35, two at $100, two at $500, one at $700, one at $2,000, and one at $6,000.

The library of the *Davenport Academy of Sciences*, at Davenport, does not contain a music department, but does have some musical books. In its fairly large anthropological and ethnological collection there is considerable material on primitive music and the music of primitive peoples, with some corresponding instruments. Some material for students might also be found in the historical collections.

Annually 6,000 people use the library of the *Grinnell College* school of music, at Grinnell. This collection has 275 books on music, 85 bound volumes of music, 6,900 separate pieces of music in the circulating section, and a large supply of choir and oratorio music for college use. There are 45 rolls and 50 records, with 60 orchestral scores and 120 chamber music works. The policy has been to develop a working collection in all departments for college and music students; therefore the collection is strongest in musical literature and piano music. The annual expense is about $200 for music, $45 for books on music, $35 for records, and $10 for rolls; and there is a desire to increase the last two items. There is an effort to have the complete works of classical composers. The extension of the use of the library to other communities is limited by financial necessity, but the library will be glad to cooperate in any means which may be devised to assist in such extension of this work.

The *Public Library at Sioux City* was responsible for three years for a series of Sunday afternoon concerts, held during the winter months at the library. The past season a municipal orchestra was organized, and the Sunday afternoon concert work is carried on by this organization on a much larger scale.

The *Iowa College for the Blind*, at Vinton, has 300 pieces of music in New York point, and 500 pieces in staff notation, with 80 books on music. Music is sent out to former students.

KANSAS.

Items reported.	Number of libraries reporting—								
	1–25	26–49	50–85	100	150–175	200	400	500	1,000
Books on music	2	7	9	3	2	.....	1	.....	1
Bound volumes of music	1	3	.....	.....	.....	.....	1	1	.....
Separate pieces	1	1	2	.....	.....	.....	.....	.....	.....
Phonograph records	.....	.....	.....	.....	.....	1	.....	1	.....
Orchestral scores	1	.....	.....	.....	.....	.....	.....	.....	.....
Chamber music works	.....	.....	1	.....	.....	.....	.....	.....	.....

In Kansas not one of the 27 libraries reporting mentions a player piano or a roll, though phonographs and records are fairly common. The average size of the collections of books on music is fair. Six libraries report increasing interest, one stationary; the others are noncommittal, though seven libraries believe their present collections of music sufficient for the demands of the community.

In the library of the *University of Kansas*, at Lawrence, one librarian gives her time largely to the collection of 400 books on music, 500 bound volumes of music, and 50 separate pieces; 500 Victrola records are kept in a separate collection. The purchase of orchestral scores is just beginning, 20 being acquired to date, with 50 chamber music works. The policy has been to provide reference works for students; therefore the strong fields of the library are the literature of music, folk songs, songs and vocal scores of operas. The collection to date has cost $2,500; there is an annual appropriation of $300 from the library funds, of which $200 is used for music and $100 for books on music. There is an additional annual expense of $100 for records. The library believes that $750 could well be spent yearly on the music and books to meet the demand. Thirteen sets of music records, each accompanied by a typewritten talk on some phase of music, are sent out as traveling libraries; 288 of these programs were given in 1916–17. The printed circular of this plan has the title "More and better music for Kansas." Public-school music is receiving special attention. Books and music are loaned to high schools and clubs requesting such service.

The *Free Public Library at Salina* notes the fact that the public is just beginning to realize the possibilities of the music section. It is hoped that a good line of phonograph records may soon be installed for circulation.

The *Kansas State Normal School Library*, at Emporia, has about 1,000 books on music and 300 bound volumes of music. No fixed amount is appropriated annually for music, but $150 is regarded as the ideal annual sum to meet the needs. Interest is increasing, and there are four calls for books on music to one for music. Traveling libraries are furnished.

KENTUCKY.

Of the 7 libraries in Kentucky reporting music sections 6 are below 75 volumes of books on music or bound volumes of music. The seventh is the *Free Public Library at Louisville*, where the music department seems to receive special attention. Its contents are set forth in an attractive booklet of 74 pages, fully and elaborately classified. The collection includes a total of 4,000 volumes on and of music and of unbound pieces, evidently well chosen for general use and without emphasis of special departments. There are good collections of operatic vocal scores, children's songs, some two-piano music, quite a list of modern orchestral scores, music by Kentucky composers, and some books for the blind. The entire plan might well be taken as an example of successful choice and management. Music is circulated on regular library cards, so it does not figure as a separate item; 5,741 books on and of music were borrowed last year. There is a loan system with other libraries, and the public library works actively with the University of Louisville and the Louisville Conservatory of Music. Mention is made of the aid and advice of musicians and music lovers in the city.

LOUISIANA.

Three of the four Louisiana libraries reporting a music section have considerable departments, and each of the three reports increasing interest.

The *New Orleans Public Library* aims to provide only for the general music lover. It has 300 books on music and 333 bound volumes of music; no separate

pieces, rolls, or records; $75 annually is spent on the music department, but the library regards $300 as the ideal sum for this purpose. Three books on music are borrowed to one volume of bound music. The library keeps in constant touch with the music teachers' association of New Orleans.

The *Howard Memorial Library of New Orleans* specializes on music by local composers or printed in New Orleans, and has 510 separate pieces in this class as a part of its general collection of Louisiana literature. In addition there are in the music alcove 223 books on music and 20 bound volumes of music. This is a reference library of 50,000 volumes, and the preference of the patrons is decidedly in favor of the books on music, for which the sum of $20 is spent annually.

At the *H. Sophie Newcomb Memorial College* the library has 500 books on music, 600 bound volumes of music, 350 separate pieces, 244 rolls, and 25 records. This library has only been in existence eight years. It regards the collection as well balanced, with perhaps some emphasis on piano, organ, and vocal music, and biography. Two thousand dollars has been spent on the collection, and there is an annual music department appropriation of $200 from library funds.

MAINE.

Items reported.	Number of libraries reporting—							
	1–25	26–49	50	80–100	200	250	300	1,100
Books on music	10	3	3	4	2	1	.....	.....
Bound volumes of music	4	.....	2	1	1	.....	.....	.....
Separate pieces	.....	1	.....	1	.....	.....	.....	1
Player rolls	2	.....	.....	.....	.....	.....	.....	.....
Phonograph records	.....	.....	.....	.....	.....	.....	1	.....
Scores	1	.....	.....	.....	.....	.....	.....	.....
Chamber music works	1	.....	.....	.....	.....	.....	.....	.....

Items reported.	Number of libraries reporting—								
	$5	$10	$20	$25	$50	$60	$75	$100	$125
Acquisition cost	.....	.....	.....	.....	.....	1	1	.....	1
Annual expense for—									
Music	1	.....	.....	1	.....	.....	.....	.....	.....
Books on music	.....	1	1	.....	.....	.....	.....	1	.....
Rolls and records	.....	.....	.....	.....	.....	.....	.....	1	.....
Ideal appropriations	.....	.....	.....	.....	.....	1	1	.....	.....

In Maine a general spirit of caution seems to pervade music section expenses, as will be noted from the attached table. None of the 25 libraries reporting music sections are exclusively reference libraries, though 5 are both reference and circulating. Three report increasing interest, 3 stationary, while 17 make no comment.

The *Public Library at Auburn* has a comparatively new music section, acquired partly by gift and partly by purchase. Without making a specialty of music, certain privileges are allowed music borrowers upon occasion, and traveling libraries are furnished upon request of rural schools.

The *Bowdoin College Library*, at Brunswick, collects musical settings of Longfellow's words, and at present has nearly 1,000 such titles. Courses in music have only been instituted in the college during the past six years, during which time the bulk of the music collection has been acquired.

There are now 190 books on music, 200 bound volumes of music, about 1,100 separate pieces, 25 player-piano rolls, over 300 records, and 25 orchestral records in the library. These have been selected to further the college music courses, and the annual expense for this material is now about $225.

MARYLAND.

Items reported.	Number of libraries reporting—											
	1–25	26–49	50	85	165	250	300	400	500	1,000	1,500	1,800
Books on music	3	1		1		1				1	1	
Bound volumes of music	2		1		1			1				1
Separate pieces						1	1					
Scores			1				1					
Chamber music works									1			

In Maryland at least two of the eight libraries reporting music departments have important collections. Three are reference libraries and four are circulating or circulating and reference. Increasing interest is reported by two, and decreasing interest by one. Few figures as to cost or music department appropriations are given.

The library of the *Peabody Institute* of the city of Baltimore is separate from that of the Peabody Conservatory of Music. The former has 1,500 books on music and 400 bound volumes of music, with 300 orchestral scores. It affords facilities for serious study in the history of music and musical literature. The average number of persons using this reference library annually is 1,000, of whom 90 per cent use the books on music.

The *Enoch Pratt Free Library* of Baltimore has about 1,000 books on music, 1,800 bound volumes of music, 60 orchestral scores, and 500 chamber music works. The strong points are the collections of vocal and piano music, which afford material for serious study. On music $75 is spent annually and $100 on books about music, mostly from library funds proper. Concerts are given at the branch libraries, of which there are 18. About 50 lectures or lecture recitals, with unpaid lecturers, are given annually under library auspices.

MASSACHUSETTS.

Items reported.	Number of libraries reporting—										
	1–25	26–49	50–99	100–149	150–200	250–350	400	500	600–700	1,000	Over 1,000.
Books on music	52	18	17	9	5	7	5	6	8	4	8
Bound volumes of music	12	3	7	5	1	2	4	1	2	6	7
Separate pieces			2		4	3		1		1	5
Player-piano rolls	1		1	1	1						1
Phonograph records	2		1		1	1					
Scores	8	5	2	1	1	4	2				1
Chamber music works	4	2	5		3					1	

Items reported.	Number of libraries reporting—									
	$25	$26–50	$51–99	$100	$125	$200	$250	$300	$500	Over $1,000.
Annual expenses.										
Total for music section			2	1	2	1			2	
In addition to following:										
For music	4	2		4		1	1		2	1
For books on music	1	3	1	2						
For rolls and records	1	1								
Appropriations.										
From library funds		1	1	1	1		1	1		
From endowment				1		1			1	
From special funds	1					1				

The above does not include the library of Harvard University, one of the important music libraries of the United States, which failed to answer the questionnaire.

In 1913, Massachusetts reported 343 libraries with 5,000 volumes or over, somewhat over one-ninth of the total of such libraries in the United States, and exceeding New York with its 326 libraries of this size. Of these Massachusetts libraries, 142 report music sections, of sizes tabulated herewith. As usual in eastern as compared with western libraries, player-piano and phonograph material is sparsely represented; 25 libraries report increasing interest in music, 16 stationary, and only 1 decreasing. Many special features are noted in the following accounts of individual libraries.

The *Boston Public Library* is widely known for the possession of the Allen A. Brown collection, which supplements the general music collection of the library. The "music room" now contains 15,000 books on music, and 26,000 bound volumes of music. Two librarians give their entire time, and a third part time to the musical collection.

Neither rolls nor records find place in this library. There are now 4,000 orchestral scores listed. Scores of important works are purchased whenever possible, in preference to pianoforte arrangements. Chamber music works are represented to the number of 950. While the collection is intended to be as complete as possible, it is specially strong in opera scores, part songs, orchestral music, and the history of music, particularly of Boston. The catalogue of the Allen A. Brown collection is published in four volumes. About $500 is now spent annually on music; the expense of books on music is not available as a separate item. Last year 21,000 persons used the music collection, and the interest is increasing. The inter-library loan system is used, but traveling libraries are not furnished. Six lectures or lecture-recitals are given annually, with no fees for the lecturers.

The story of the Allen A. Brown collection is told by Miss Barbara Duncan in an entertaining article in The Library Journal for August, 1915. From this source may be gleaned the following statements: The scores contain innumerable programs, newspaper clippings, portraits, etc., relating to the particular works. A set of volumes, indexed, contain programs, newspaper criticisms, personal notices of musicians, and all matters of musical interest in Boston during the past 50 years. A similar system has been followed for items of general musical interest. The collection of autograph scores has not been

generally followed, although the American composers Paine, Buck, Converse, Foote, Chadwick, and Gilbert are so represented. The most unique item of early American music is Francis Hopkinson's "Seven Songs" (1788), of which only one other copy is known. The operatic section of the collection is annotated as are other works, and contains many rare and valuable works.

At Boston is also the library of the *New England Conservatory of Music.* The 5,000 volumes of music and books on music are in charge of one librarian (trained as a music librarian) and two assistants. There are 14,000 actual users of the collection annually, and there are both reference and circulating departments.

The *Harvard Musical Association Library* in Boston has 9,000 volumes of music and books. Some volumes contain two to a dozen works, bound together. Orchestral scores number 400, and chamber music works 285. No specialties have been followed in making the collection, which affords opportunities for the serious student in many fields. About $20,000 has been spent to date on the library, and there is an annual outlay of $500 for books and music. The average number of actual users of the library annually is 600. A piano is available in the library.

The Musical Observer of October, 1909, contains a historical account of the Harvard Musical Association, written by Ernest O. Hiler. This reviews the organization, its objects, and achievements, in addition to the library.

The *Congregational Library,* 14 Beacon Street, Boston, has 773 books classed under hymnology; 62 of these are books on hymns and hymnists, and 711 are largely hymnals.

The proximity of the research collections at Boston and Cambridge has had an effect on the *Public Library of Brookline,* in that the latter has directed its efforts toward a general collection for popular use. It now numbers 675 books on music and 1,875 titles of music in volumes or covers. There are 17 volumes of orchestral scores and 190 volumes of chamber music. Arrangements are bought in preference to orchestral scores, largely in piano duet form, but also for solo and two pianos. One thousand eight hundred and eighty-seven dollars has been spent on acquiring the collection, and from $25 to $50 annually for music; 1,803 volumes of music were borrowed in 1917. With an assistant specially for the music section, it is believed the work of this department could be largely expanded to good advantage.

In the library of *Andover-Harvard Theological Seminary,* at Cambridge, 1,250 volumes on and of music, exclusively in the departments of hymnology and church music, are found. This library is administered in close affiliation with that of Harvard University, and the collections of both libraries are accessible to all students.

The *Cambridge Public Library* has 599 books on music and 801 bound volumes of music, with 116 orchestral scores and 41 chamber-music scores. The aim is to make it a "popular" collection in the best sense, and suggestions from patrons are considered. One hundred and seventy-five dollars is spent annually on the music department, but $1,000 would be welcome, as interest is increasing. There is an endowment fund of $5,000, the interest from which goes to the music department. Readers have the use of a piano in the library, and this is one of the few eastern libraries that hopes to add a department of phonograph records. Books, but not music, are furnished for traveling libraries.

The library of the late Francis H. Jenks, consisting of music literature and scores, the latter plentifully annotated with reviews and criticisms, was presented to the *Fitchburg Public Library,* at Fitchburg, by Herbert I. Wallace in

1905. The special catalogue of this collection is printed separately, as are two other music lists of this library. On music 972 books and 2,416 bound volumes constitute the total collection at present, with 68 orchestral scores and 236 chamber music works. The strong points are the full scores of operas and oratorios, annotated by Mr. Jenks, piano music, and piano arrangements, for two, four, and eight hands. For music $100 is spent annually, while books are bought from the general fund. The circulation divides 60 per cent for music and 40 per cent for music books, with increasing interest in the department. The library cooperates with the State normal and high schools, also with the Woman's Club.

The *Newton Free Library*, at Newton, engaged Mr. Wallace Goodrich to select, in Europe, a representative collection of classical music which has proven adequate to the demand; 2,000 books on music, 1,000 bound volumes, and 200 separate pieces of music constitute the collection, a printed catalogue of which was issued in 1910. Music is purchased as needed from an endowment fund.

The *Forbes Library*, at Northampton, has 1,250 books on music, about 6,000 bound volumes of music, and 11,054 unbound pieces of music. One librarian gives her entire time to the music department, in which increased interest is reported. No count is kept of readers, but about 6,000 works were issued in 1916. Five hundred to one thousand dollars is counted the ideal sum for the annual purchases of the music department. There are four victrolas, with 38 records, for school use only. Orchestral scores of symphonies, with piano solo and duet arrangements, are bought; the library now has 250 scores and 20 chamber music works. There are complete editions of Bach, Händel, Schumann, Schubert, Palestrina, Beethoven, Mendelssohn, Grétry, Schütz, and the *Denkmäler der Tonkunst*. In addition, the library has large collections of songs, piano music, and vocal scores of operas. Music exhibits and local press publicity stimulate interest in the music section.

The *Smith College Library*, at Northampton, has 572 books on music, 850 bound volumes of music, 2,239 unbound pieces of music, 100 pianola rolls, and 300 records. French and German books make about one-sixteenth of the total. There are 250 orchestral scores and 40 of chamber music. Annually $200 is expended for music and $100 for books on music, of which sums $100 is from library funds proper and the balance from a special fund. Interest in the collection is increasing, and the library would gladly spend $500 annually for music and books on music. Of the calls, 20 per cent are for rolls and records; there is a piano, player piano, and victrola in the library.

The *Berkshire Athenæum and Museum*, at Pittsfield, has a good collection of "Shaker" music and a fair collection of church music. In all, there are 700 books on music, 150 bound volumes, and 200 separate pieces of music, with 24 phonograph records. Interest in the music section is growing steadily.

The *Salem Public Library* at Salem has 500 books on music, but no music. A bulletin largely devoted to the music section was published in January, 1901.

Mount Holyoke College Library, at South Hadley, is built up with a view to student needs, though visitors in the main library are always welcome. The collection consists of 390 books on music, 371 bound volumes, and 50 pieces of music, 12 player-piano rolls, and 150 phonograph records. So far it has cost at least $2,000, and $200 is annually appropriated by the college for additions. This sum is divided into an allowance of $150 for music, $100 for books on music, and $40 for rolls and records. In some years $200 or $300 additional accrues from gifts. There are few scores or chamber-music works at present, piano-solo arrangements being preferred for practical purposes. No special line of collection has been followed, but the complete edition of Bach's works has been acquired.

The *City Library of Springfield* finds that music and books on music amount to 2 per cent of the entire library circulation. It is eighth among 19 classes, ranking higher than history, biography, or travel; 9,479 works in the music collection were taken out last year. The library cooperates with music clubs and leaders in community work. It displays notices of coming musical events in New York and Boston, as well as local affairs. The shelves are open and very accessible in a large, well-lighted room. While attendants are always ready to assist, people quietly help themselves to a surprising degree. The collection includes 1,000 titles of books on music and many duplicate copies. Whatever music is bought in sheet form is collected and bound; the music now aggregates 2,200 titles; 160 orchestral scores have been purchased to answer a demand, and there are 85 titles of chamber music works. No effort has been made to develop any one field of the collection, but it affords some opportunity for research work in the line of hymnology and glees. About $7,000 has been spent on the music section since 1904, and there is an annual appropriation of $550 from an endowment fund. The library has a very full general card catalogue, a title index of song and piano collections, and a praiseworthy separately printed catalogue of the music section. The library bulletin for October, 1915, was largely devoted to music, and is valuable as a suggestive list for general readers and librarians. Special lists of music appreciation and music for beginners are also published. The interlibrary loan system is occasionally used, and one lecture has recently been given as an experiment. Few library reports give more encouraging evidence of activity along sensible and popular lines so far as the music department is concerned.

The fine library of the late Frederic Louis Ritter, music historian, former professor at Vassar College, formed the nucleus of the *Tufts College Library* at Medford (post office, Tufts College). This collection is rich in older works, some in fine and rare editions, and in original books and scores of the sixteenth, seventeenth, and eighteenth centuries. There is no epoch in musical history up to 1890 which is not represented sufficiently to make possible a direct study from this material. The printed lists are sadly out of date, but the roll catalogue is more nearly complete. The printed collection is made up of 2,000 books on music, 600 bound volumes of music, and 1,400 separate pieces. The piano rolls number 1,400, one of the largest collections in the country, and are in very constant use. There are 400 orchestral scores and 50 chamber music works. All fields are well represented except music by American composers, but works of historical significance are probably the specialty. About $75 is expended annually for additions to the music section.

Perkins Institution for the Blind, at Watertown, has 250 books on music, 300 bound volumes, and 10,000 separate pieces of music. Piano and vocal music, both solo and chorus, are the special fields. In addition to the regular catalogue there is a Braille catalogue and a Braille thematic catalogue of piano music. The average number of library users is 2,000 per year, and readers have the use of a piano in the library. Braille music for the blind is sent all over the United States free of postage, and the average is 700 calls per year for this privilege.

The library of *Wellesley College*, at Wellesley, is planned on general lines for students of practical and theoretical music. It now has 600 books on music, 380 bound volumes and 136 unbound pieces of music, 182 player piano rolls, and 78 phonograph records. From $1,500 to $2,000 is the estimated cost of this material, and there is an annual appropriation of $130 for music and books on music, while $25 annually, charged as a music department expense, goes to the purchase of rolls and records.

The *Whitinsville Social Library*, at Whitinsville, has but a small collection of books on music, but is marked by two unique features. One is that when scenes

from a well-known opera are given at the moving pictures, books containing the story of such operas are advertised in the local papers. The other fact is that the librarian loans four-hand arrangements of standard orchestral compositions to study clubs from a personal collection.

In the library of the American Antiquarian Society at Worcester are 1,000 books on music and psalmody, nearly all published in the United States before 1870.

The *Free Public Library at Worcester* has 600 books on music (practically all in English), 1,400 bound volumes of music, and 800 unbound pieces, with 10 orchestral scores. A printed catalogue of music was issued in 1906, and a special card catalogue is placed in the music alcove. Over 6,000 persons use the music department annually, and the relative percentages are 60 per cent for music and 40 per cent for books on music. Three branch libraries have small music collections. Lack of space in the antiquated main library building prevents an extension of the music work.

MICHIGAN.

Items reported.	Number of libraries reporting—												
	1–25	26–49	50	75–99	100	125–150	200	250	300–400	500	800	1,200	2,000
Books on music	9	3	6	3	3	4	2	1	1	4		1	
Bound volumes of music	8	2	2	1		1	1	1			1		
Separate pieces	1					1			1				1
Phonograph records				1	1								
Scores									1				
Chamber music								1					

In Michigan, 41 libraries report music sections, rather above the average in size, but only 5 libraries can estimate the cost of the material, and in no case stated is it above $500. Eight libraries report increased interest in music, seven stationary, and none decreasing. One library reports an annual expenditure of $125 for rolls and records, and five others (all that mention the subject) have an annual expense of $25 for music department purchases.

The library of the *University of Michigan*, at Ann Arbor, has followed the policy of avoiding works of only passing interest. There are now 333 orchestral scores in the library, and special stress will be laid on this division. There will also be a demand for books of research value in the future. There are 230 titles of chamber music works, mostly with parts. By request about 1,500 titles, including orchestral scores, historical works on theory, etc., and a large number of chamber music works, will eventually become available. The present collection includes 1,237 books on music and 3,839 bound volumes or titles of music. History, biography, and theoretical works make the largest group in the books on music, while piano, orchestral scores, chamber music, anthems, and part songs are the strongest in the music class.

The *Detroit Public Library* will soon occupy a new building, in which ample accommodations have been reserved for a department of drama and music. Under the conditions heretofore prevailing, accommodations for special departments were not available, and no special attention could be paid to the music section.

To the *Public Library at Grand Rapids* was presented the library of the late Mrs Charles B. Kelsey. A substantial gift of music and vocal scores of operas was made by the civic music committee of the association of commerce,

and donations have also been made by local musicians. Altogether there are now 700 books on music, 50 bound volumes of music, and about 150 pieces. No separate account is kept for music-department expenses, but the library would like to spend $250 to $500 annually on this section. The interest is increasing, and, with a larger collection, there would be much greater use. The library bulletin for March, 1917, contains a list of the music, but not of the books on music.

MINNESOTA.

Items reported.	Number of libraries reporting—										
	1–25	26–49	50–75	100–150	200–300	350–550	1,000	1,400	1,600	2,000	2,350
Books on music	3	1	6	5	3	2			1		1
Bound volumes of music	3		1	1	2	1	1				
Separate pieces			1				1	1		1	
Player piano rolls			1	1							
Phonograph records			2	1		2					
Scores	2	1	1								
Chamber music works	1				1						

The outstanding feature of the reports from 22 Minnesota libraries with music sections is the fact that 10 libraries believe their musical collections inadequate, and 11 the sums available too small to meet the demands of the community; 12 report increasing interest; 4, stationary; none decreasing. Only 6 make use of special means to advertise the music departments.

The *Public Library of Minneapolis* has a separate room for the music department, with two librarians devoting their entire time to music. There are 1,600 books on music, 1,040 bound volumes of music, and 1,436 separate unbound pieces; 85 orchestral scores and 285 chamber music works are listed. The aim has been to provide a collection for general use without specializing, but the divisions of biography, chamber music, children's music, songs, piano, vocal scores of operas, and church music are regarded as the strongest points of the section. About $400 yearly is spent on music and books on music. The interest is increasing, and in 1917 the circulation was 12,555, 31 per cent for music and 69 per cent for books on music. For annual needs $600 to $800 is regarded as an ideal sum, probably divided equally between music and books. Rolls and records have not yet been introduced, but it is hoped that such a department may soon be created.

A good example of local music club interest in a library is furnished by the Schubert Club of St. Paul, which recently transferred its music collections to the *St. Paul Public Library*. The same club gave a performance of Sullivan's "Iolanthe" for the benefit of the library music department, and the proceeds were devoted to the purchase of additional music. There are now shelved 1,159 volumes, books and music, and there are 396 phonograph records, the entire cost being about $1,200.

The *Stillwater Public Library*, at Stillwater, has 150 books on music, a Victrola, and 75 records, but no printed music. When operas are given in the neighboring city of St. Paul, the Stillwater library offers special lectures on the operas to be given. Both these lectures and the Sunday afternoon Victrola concerts at the library are popular.

A somewhat similar plan is followed at the *Virginia Public Library*, Virginia. There are 115 books on music, two Victrolas, and 250 records. A Victrola concert, with a 1-hour program, is given each Sunday and holiday, the programs

being published in the two daily papers. A recommendation has been made to introduce a music collection.

The *State Normal School Library at Winona* has 100 books on music, 200 bound volumes of music, and over 1,000 unbound pieces. In addition are 50 player-piano rolls and 125 phonograph records. This material has cost about $2,000, and $150 annually is spent for music, $25 for books on music, and $25 for rolls and records. These sums are deemed insufficient, $500 being suggested as the ideal yearly appropriation to meet the needs of the case. Special attention has been paid to the field of folk song and music education in the public schools.

MISSISSIPPI.

Four libraries from this State report music collections, two of 25 books on music and two of 50. One has 75 bound volumes of music, another 1,000 unbound pieces of music and 24 phonograph records. There seems to be an almost total lack of music-section statistics or interest.

MISSOURI.

Ten Missouri libraries report music sections. Two have 50 books each on music, three 90, two 300, one 400, and one 1,500. Two have 25 volumes each of bound music books, one 200, one 870, one 1,000 (evidently chorus books are included), and one 3,903. One library has 3,500 player-piano rolls, another 600, another 30; there is no mention of phonographs. Little statistical information regarding expenses and appropriations is given beyond that itemized below.

The *Public Library of Kansas City* has 1,200 books on music, not including musical biography. There are 870 bound volumes of music, no unbound pieces, and 600 player-piano rolls, while 30 orchestral scores are listed. The collection is strongest in vocal scores of operas and books on music. There is no division into a music section, so separate figures are not available. Interest in the collection is reported increasing.

In the library of *William Jewell College*, at Liberty, is a collection of probably 350 volumes of hymns and books on hymn writers, largely assembled by the late Rev. C. H. Spurgeon, of England, whose private library is now in this college.

The annual reports and monthly bulletins of the *St. Louis Public Library* indicate special attention to the music section. The reports contain valuable suggestions to librarians, especially with regard to the handling of music-roll circulation, while the monthly bulletins are illuminated by occasional well-chosen notes regarding books or music. Evidently music is not treated in a perfunctory way in this library. There are now 300 books on music and 3,903 bound volumes of music, with no unbound pieces. The policy is to buy collections of printed music in general preference to single pieces; 3,500 pianola rolls have been acquired by donation. Miniature orchestral scores are the only kind purchased, and of these the library now has 124. There are 102 works of chamber music. Vocal scores of operas, songs, piano, violin, and church music are the fields most strongly represented. The collection is intended for general and popular use, and only incidentally affords research facilities. The card catalogue presents a thorough analysis of collections; the reports and bulletins have already been mentioned. In addition special publicity is accorded the music section in newspaper and other mediums. The expenditure to date is $5,000. The annual outlay for music, from library funds proper, is $500 to $1,000. Books on music are bought with other books, and no separate account

is kept. The interest is increasing, with a music circulation of 4,565 last year, and no record of books on music. The size and character of the collection is not regarded as sufficient, and though it possibly meets the demands of the community, the library does not believe it meets the needs; $2,000 would be an ideal annual sum to spend on music and books on music. Music amounts to 0.23 per cent of the total circulation; no separate record is kept of the books on music, and the rolls figure 1.06 per cent of the total circulation. Interlibrary loans include music, and traveling libraries are furnished, but music is seldom included.

MONTANA.

As is the case with some other States, music library statistics from Montana seem difficult to obtain, but the average music section in Montana is by no means neglected. Eight libraries report musical collections. One has 25 books on music; three between 30 and 60; one 95; and one each 150, 400, and 500 volumes. Three have not over 25 bound volumes of music, and one 55. Phonographs and player pianos are not mentioned.

The *Public Library at Helena* is just starting the music section. It has 400 books on music and 55 bound volumes of music. A mimeographed list includes some of the latest and best publications, and is a useful part of a publicity scheme. There has been spent on the collection $1,200, and no fixed sum is appropriated for annual increase.

NEBRASKA.

So far as the libraries are concerned, there seems to be little enthusiasm for music in Nebraska. Eleven libraries report music sections, and eight of these have not over 50 books on music. One library has 260 volumes, another 350, and another 500. Four libraries have bound volumes of music, but the largest collection is 80 volumes. Statistical figures are almost entirely lacking.

The *Omaha Public Library* has 500 books on music, 50 bound volumes of music, and 50 unbound pieces. The collection seems to be due largely to the musicians of the city, for the money spent on it has been given by the various musical organizations. A fair proportion of these sums has been devoted to the purchase of books and opera scores too expensive to be acquired by the average book borrower.

NEVADA.

One report from this State comes from the library of the *University of Nevada* at Reno, and the sum total of the information transmitted is "Our music shelf is about 6 feet long." The other report, from the *Reno Free Public Library*, reports 100 books on music and 30 bound volumes of music, but the library feels that $150 annually would be well invested in the music section.

NEW HAMPSHIRE.

Items reported.	Number of libraries reporting—							
	1–25	26–49	50–75	100	230	500	800	1,800
Books on music	11	2	2	5		2	1	
Bound volumes of music	6	2	1		2			1
Separate pieces						1		
Phonograph records		1						

From New Hampshire 24 libraries report music sections with collections of the size tabulated herewith. No player-piano rolls are reported, likewise no orchestral scores or chamber music. Four annual expenditures for music departments are given—$25, $45, and two of $50. Increasing interest is reported from five libraries, stationary one, and variable one.

The music section is an innovation of the last three or four years in the *Public Library at Manchester*, but it appears to be making a promising beginning. The collection now includes 500 books on music (66 of these are librettos), 230 bound volumes of music, and 515 separate pieces. Newspaper publicity is used for accessions. On the collection $700 has been spent, and the annual outlay for music and books is, respectively, $50 and $25. Interest is increasing, and the library would like to spend $400 annually on music and books, with preference to the music.

The *Public Library of Rochester* reports the demands on the music section largely due to the influence of the music teachers, and that a larger music library would be installed if funds were available. The present collection is 114 books on music, with no music, rolls, or records.

NEW JERSEY.

Items reported.	Number of libraries reporting—											
	1–25	26–50	75–100	150–200	250–350	500	750	1,000–1,200	1,800–2,000	2,900	3,700	5,800
Books on music	8	7	5	2	3	1	1	2	1	.....	.....	.....
Bound volumes of music	1	.....	1	3	.....	.....	.....	1	1	1	.....	.....
Separate pieces	2	.....	.....	1	.....	.....	.....	1	.....	.....	1	1
Scores	2	.....	1	.....	.....	.....	.....	.....	.....	.....	.....	.....
Chamber music works	2	.....	.....	1	.....	.....	.....	.....	.....	.....	.....	.....

New Jersey is another State in which the libraries confine themselves strictly to books and printed music. No rolls or records are mentioned in the reports from 31 libraries, though these are rather above the average size. Six say the interest is increasing, 3 stationary, and no decrease is reported. One library has an annual expense of $65 and another $100 for music, while two spend from $20 to $50 a year for books on music. Beyond these figures little is reported in the way of annual expense.

Church music is the special field of the library of *Drew Theological Seminary*, at Madison. An endowment fund provides $50 annually for the purchase of books on hymnology; 750 books on music and 2,000 bound volumes of music are now in the library, hymnals being in the ascendancy.

The *Newark Free Public Library*, at Newark, catalogues its songs both by title and first line, and this unique index includes some 15,000 cards. There are 900 books on music, exclusive of individual biographies of musicians, 2,900 bound volumes of music, and about 5,800 part songs. As yet not much has been done toward the acquisition of full scores, piano arrangements being deemed more desirable for the present, but there are 200 titles in the chamber music collection. The largest factors in the music collection are songs, piano music, and chamber music. The library favors the publication of short lists and circulars to interest the average reader and music student, and has produced some clever features in this way. Newspaper publicity is also used. It is the policy of the library to bulletin local and New York musical affairs of importance, and to feature special magazine articles on music. A rough estimate of the expenditure on the music section is $1,500, and about $100 annually is

spent in this department. The average yearly circulation is 5,000 volumes, with increasing interest. The library would like to spend $200 a year on the music section, with an extra $300 for development plans and advertising. Two books on music circulate to one volume of music.

The finding list for the music library of *Princeton University*, at Princeton, is a bound volume of 93 pages, published in 1909. It is issued in "title-a-line" form, pending the preparation of a full printed catalogue which will eventually be incorporated into the general finding list of the university library. The collection of books on music numbers about 1,800 titles, bound volumes of music 1,100 titles, and there are about 3,700 unbound pieces of music. Orchestral scores total 95 volumes, chamber music works 12 volumes. Between $2,000 and $3,000 is the estimated expense of the collection, in addition to generous gifts. The annual outlay for music and books on music is $65 from the library fund proper. Interest in the music library is increasing, and a professorship in music has recently been created in the university.

NEW MEXICO.

The two reports from New Mexico libraries are distinguished by their brevity. One library has 10 books on music, but believes a music department would be well patronized if a music fund were created. The other library has 35 entries under music headings, which are regarded as sufficient for general reference purposes.

NEW YORK.

Items reported.	Number of libraries reporting—								
	1–25	26–49	50–99	100–149	150–200	300–500	600–800	1,000	Over 1,000
Books on music	31	11	15	8	8	9	3	.....	9
Bound volumes of music	13	4	3	1	1	4	1	2	7
Separate pieces	.....	4	1	1	1	.....	.....	.....	6
Player-piano rolls	.....	1	.....	1	3	2	.....	.....	.....
Phonograph records	.....	1	2	2	1	.....	1	.....	.....
Orchestral scores	1	5	2	3	.....	.....	.....	1	1
Chamber music works	.....	1	.....	2	1	2	.....	.....	.....

Items reported.	Number of libraries reporting—										
	$1–$25	$26–$49	$50	$75	$100	$125	$150	$175	$200	$500	$600	Over $1,000
Aquisition cost	1	.....	2	1	.....	2	1	.....	.....	2	.....	6
Annual expense for—												
Music	1	1	.....	[1]2	.....	1	1	1	[1]1	1	[1]1	.....
Books on music	2	.....	2	.....	4	.....	.....	.....	.....	.....	.....	.....
Rolls and records	.....	.....	2	.....	.....	.....	.....	.....	.....	.....	.....	.....
Library fund appropriation	.....	.....	1	.....	1	.....	.....	.....	.....	1	.....	.....
Endowment fund appropriation	3	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Special funds	.....	.....	.....	.....	.....	.....	1	.....	.....	.....	.....	.....
Ideal appropriation	4	.....	1	.....	1	.....	.....	.....	2	2	.....	1

[1] Includes music, books, rolls, and records.

New York State, with 326 libraries of 5,000 volumes or more, is second only to Massachusetts, with its 343 such collections. Music sections are reported by 104 libraries, and the collation of the reports brings to light some interesting points. Over one-half would be classed as small musical collections, the middle

ground is rather sparsely filled, and there are some magnificent collections. Seven libraries report player-piano rolls, and the same number provide phonograph records. Orchestral scores are fairly plentiful, but chamber music is not so well represented. Only eight libraries report considerable acquisitions by gift, and not one reports interest in the suggestions of music dealers or publishers. Comparatively few libraries have annual appropriations for the music section, and these are relatively small sums; 21 libraries report increasing interest, 14 stationary, and none a decrease; 17 libraries believe their reports do not represent the community's interest in music, while 5 report affirmatively; 14 believe the music department expenditures inadequate, 21 are content with the past record, 11 think the demands of the community exceed the libraries' musical resources, 19 take the opposite view. The ideal annual appropriation for music, if mentioned, is usually small; one library considers $10,000 the ideal sum, and another wants "as much as we can get"; 20 libraries would add to books on music, 16 to the music, and only 2 would invest in more rolls or records. Six libraries have a piano in the library, 3 have player pianos, and 5 have phonographs. Five libraries have lectures or lecture-recitals under library auspices, and the lecturers, except in one instance, are paid.

Wells College Library, at Aurora, has 1,349 books on music, of which 348 are biographies and 828 bound volumes of music. Exactly 600 books are in foreign languages. There are 29 orchestral scores and 203 of chamber music. Five thousand three hundred and sixty dollars has been spent on the acquisition of the collection, and there have been many fine gifts. The annual appropriation, from library funds, is $400, which is regarded as sufficient for the needs of the institution. Suggestions for purchase are made by the college music department, and there is a preference for complete editions.

The *Public Library at Binghamton* has a total of 470 volumes of music and books on music. A neat booklet entitled "Music and Musicians" is the finding list up to 1917. Newspaper notices of new accessions are written by members of the library staff and include short descriptive notes. The cooperation of a local organist and teacher, Francis J. O'Conner, in the building of the collection is noted.

The *Public Library of Brooklyn* has a new building in process of construction and expects to develop its collection "along definitely helpful lines" with the new facilities. The library now has about 1,500 books on music and 6,000 volumes of bound music. As separate statistics are not now kept for music, little can be said about the circulation, but interest is increasing, and during the musical season there are not sufficient copies of operas, etc., to meet the demand.

The *Public Library of Buffalo* has never been able to enter the field of music to any extent excepting to supply books on music. It has cared for and catalogued gifts of music and has purchased some items at patrons' request. The collection now includes more than 1,300 books on music, including many duplicates, more than 1,400 bound volumes of music, 138 pamphlet librettos, and 78 bound librettos. The unbound pieces of music number 2,925 titles, and include 23,200 pieces, counting each vocal and instrumental part and duplicates. Several musicians and musical associations have presented the library collections of music. There are 88 titles of orchestral scores and orchestral parts for 72 operas and oratorios. Chamber music works for three or more instruments number 11. The collection of violin music is preponderantly strong, songs, vocal scores of operas, and church music are also strong fields. The library is fully catalogued, special gifts are noticed in annual reports, publicity is given through

newspaper articles, and special lists are furnished for music festivals and musical evenings. Interest is increasing, and though the present collection may meet the demand of the library, it does not meet the demand of the community, and there is a great field to be developed if means were provided. The library regards the demand for books as the first consideration.

The library of *Canisius College*, Buffalo, is of a private rather than a public nature. It is a fairly extensive collection of works in almost every field of music, particularly strong in church music and music for orchestra, with a rather complete collection of standard hymnals.

The music division of the *New York City Public Library* is well described in three articles furnished by the library.

The music division of the New York Public Library consists of two separate parts. The first part is the Joseph W. Drexel collection, privately founded in 1858 by Mr. Drexel, of Philadelphia, by the purchase of a very complete and rich collection of music, books relating to music, autographs of famous musicians, portraits, etc., which had been the property of Mr. H. F. Albrecht, member of the Germanic Musical Society, who spent over 13 years (1845–1858) in various countries, busy with the formation of this collection. Later on the collection was enlarged by the addition of the music library of Dr. R. La Roche, consisting of works in English and French; also rare books in Latin and Greek languages, and also by the importation of books from Europe, especially Dr. Edward Rimbault's library, from which several important works were purchased by Mr. Drexel in London at an auction. Thus this collection came to contain musical writings from the sixteenth, seventeenth, and eighteenth centuries in German, English, French, Italian, Spanish, and Dutch, including the history of music, the biography of celebrated musicians, dictionaries of music, the theory of musical composition, instruction books for voice and instruments, works on acoustics or the science of sound, essays on musical expression, musical journals, reports and contributions of musical societies, almanacs, descriptions of musical festivals, musical travels, musical novels, etc. The total collection was presented to the Lenox Library by Mr. Drexel in 1888 and was transferred with the Lenox Library to the new building at Fifth Avenue and Forty-second Street.

The second part of the music division is formed by the books and practical music formerly in the Astor and Lenox Libraries, some of these books are duplicates or different editions of works contained in the Drexel collection, but the larger parts consist of literature and music from about 1850 up to date, formed by steady purchases by the library administration and by gifts from various persons.—*Edward Silsky, on "The Music Division of the N. Y. Pub. Library," in Proc. Music Teacher's Nat. Assoc., 1914, No. 9, pp. 211–212.*

While the Lenox Library's chief interest as a music library lay in the Drexel collection, it did not refrain entirely from adding to its shelves a few books on music and important compositions published after Mr. Drexel's death. At the same time the Astor Library was buying such music and books on music as it believed were very important, like the Paléographie Musicale, some of the publications of the Plainsong and Mediæval Society, Eitner's Publikationen alterer Musikwerke, Maldeghem's Tresor Musical, and the Denkmäler deutscher Tonkunst; also many of the complete editions of the classic masters and some important files of American and European musical periodicals. One of the most important purchases was made in 1896, when the New York Public Library bought a collection of Italian opera librettos, a few of which date back to the end of the seventeenth century. Those of the eighteenth century are more numerous, and the rest run along well into the nineteenth century. The most interesting single group in the collection contains 693 librettos of the operas and ballets performed at the two royal theaters in Naples between 1821 and 1865. The whole libretto collection embraces 134 volumes, containing in all 1,408 librettos, of which 367 are before 1800. An interesting supplement to the librettos was purchased at the same time; 20 bound volumes of daily programs giving the title and cast of the opera, ballet, or play to be performed in each of the 10 or more theaters of Naples each day from 1839 to 1859.

The Astor and Lenox collections were united in the Lenox building in 1898 and were transferred to the new building at Fifth Avenue and Forty-second Street in 1911. The present music division, thus established, could point to a

library of musical books which contain, besides the Drexel collection, a complement to this collection quite as large again as the original bequest, and which, although by no means complete, or anywhere near complete, not even as nearly complete as one would expect in a city which devotes as much of its time and money to music as New York does, affords nevertheless some opportunity for the serious study of musical literature, and furnishes a sound basis for a future expansion which will bring the collection up to a standard which may adequately satisfy the needs of a city like New York.—*O. Kinkeldey, on "The N. Y. Pub. Library and its Music Division," in Lib. Jour., vol. 40, No. 8, pp. 591–592.*

The New York Public Library has just received [1914] a very valuable gift for its musical department in the Julian Edwards collection of music scores and books.

The Julian Edwards collection * * * consists of 90 full scores of operas, 150 full scores of cantatas, concertos, oratorios, overtures, suites, etc.; 300 vocal scores, and about 325 books on music, musical instruments, composers, etc.

The strength of the whole collection [i. e., the music division] is, therefore, mainly historical, and the books on the shelves have served as the source for extended and steadily increasing investigations, but the limited appropriations for the music division have enabled it to do little toward providing investigators with the music publications of the last 50 years.—*Esther Singleton, in N. Y. Tribune, Nov. 8, 1914.*

Taking up the report of the reference department of the New York Public Library first, there are now in the collection 12,400 books on music, 7,079 bound volumes of music, and 4,105 unbound pieces of music. Four librarians give their entire time to the music section. Following the policy of purchasing orchestral scores, about 1,000 have now been acquired. The general collection is fairly well balanced throughout, specially rich in old music and vocal scores of operas. Scholars are offered a field for research in the Drexel collection relating to the sixteenth and seventeenth centuries. The annual outlay for music and books on music is $600, from library funds proper. Interest is increasing; the average use of the music section for five years from 1912 is 13,234 readers and 36,198 volumes, and this is in the reference department as distinct from the circulation department. Music and books on music are equally popular; $10,000 is regarded as the ideal sum for the annual purchase of these two items, for the present size of the collection and appropriation are deemed insufficient.

The 44 branches of the New York Public Library each have music collections of varying sizes; 5,000 books on music and 13,000 bound volumes of music are thus disposed, with 35 miniature orchestral scores and 125 chamber music works. The general collection of books on music is strongest; then follow piano music and opera. The interest is increasing; in 1916, 57,470 volumes of music were circulated.

At the *Columbia University Library* in New York City are found 6,500 books on music, 1,500 bound volumes of music, 3,000 unbound pieces of music, and 100 player-piano rolls; 2,000 orchestral scores are listed, as the strongest single feature of the library; these are purchased in preference to pianoforte arrangements. The library is also strong in vocal scores of operas, and has 100 chamber music works. Catalogue, bulletins, newspaper notices, and programs are used as publicity mediums. About $15,000 has been spent on the collection, and there is a music-department fund of $150 annually for music and $50 for books on music. About 2,500 persons annually use the collection, and the interest is increasing. The library does not feel that the sums available are enough to supply the demand, even in view of the proximity of other libraries, and would gladly see the appropriations much increased. If this were the case music would have preference over books, for two music titles are called for to one book on music.

The *Institute of Musical Art*, 120 Claremont Avenue, New York City, has both a reference and circulating library. In the former are 1,710 books on music and 766 bound volumes of music; in the latter 828 bound volumes of music and 13 769 unbound pieces of music. The circulating library was founded by G. Schirmer about 1872, and donated by Mr. Rudolph E. Schirmer to the Institute in 1905. There are few orchestral scores, but 540 chamber-music compositions. No annual appropriations are made, and there are no library funds. Interest is increasing, and in 1917 there were 3,600 actual users of the library. Students and others may avail themselves of the library privilege upon the payment of a small annual fee.

The *Metropolitan Museum of Art*, in New York City, has a remarkable collection of musical instruments, but no collection of music. In the library of the museum there are about 200 volumes relating to instruments. There is no way of determining how many persons make use of the books of reference. The catalogue of keyboard musical instruments in the Crosby Brown collection, published in 1903, is a handsome volume of 313 pages, with valuable comment and remarks, and many excellent illustrations. The price of this book is $1. A complete rearrangement and revision of the catalogues of the Crosby Brown collection of musical instruments is now in progress, and the completed work will be published in four volumes. Of these Volume II is now published. It is by Miss Frances Morris, assistant curator in the department of decorative arts. Finely illustrated and profusely annotated, this book of 333 pages (50 cents) is one of the most interesting catalogues imaginable.

The *New York Institute for the Education of the Blind*, 412 Ninth Avenue, New York City, has 300 books on music in ink print and 250 in New York point, with several thousand unbound pieces of music and 30 player-piano rolls. The collection of books is strong in the theory and practice of music, and the music collection in classic teaching pieces. In this school for blind boys and girls the effort is made to train to good taste as well as proficiency in music. No figures are available regarding expenses of the music library, which is considered sufficient for the purpose. About 500 persons use the library each year. This institution publishes much of the music in the New York point system used in the United States, and sells publications at cost to any blind people desiring them; 47 well-selected piano pieces and 3 organ pieces were put into New York point in 1916–17, at prices ranging from 3 to 21 cents each.

The *Hispanic Society of America*, in West One hundred and fifty-sixth Street, New York City, has rather an extensive collection of music, much of which is in old manuscripts and is liturgical in character. This has not yet been catalogued and made available for readers, but several important works on popular songs of Spain and Spanish America are available.

The *General Theological Seminary* in New York City has a fairly extensive collection of church music and other musical material of an ecclesiastical nature.

The *University of Rochester*, at Rochester, has the Sibley Musical Library, established in 1904 by Mr. Hiram W. Sibley, of Rochester. The catalogue and first supplement, bringing the list up to 1909, form a neat booklet of 132 pages, and a mimeographed list is dated 1912. Since then few books have been added, but collecting will be resumed when increased library facilities are afforded; 800 books on music and 1,200 bound volumes of music constitute the present collection. Two-hand piano arrangements of orchestral works are preferred to scores, of which latter there are 30. The collection of chamber music works is notably strong, 500; and there are many vocal scores of operas and books on the history of music. The estimated cost of the collection is $7,500.

The interest is increasing, with 2,500 annual users of the library. For keeping the library up to the demand of the community, $300 annually is regarded as an ideal sum; and the preference would be to buy books on music, as this department has fewer recent accessions. The present use of music is 80 per cent, and books on music 20 per cent, of the music-section use. Note is made of the patronage of the collection by musical people of the city, despite an unfavorable location.

The *John Jermain Library*, at Sag Harbor, has a small collection of books on music, but interest seems to center around a newly-purchased victrola and collection of records. In a village of 3,000 the monthly circulation of records exceeds 400. Last winter the library engaged six lectures, the expense being met by the endowment fund.

At the *Public Library*, Syracuse, is a collection of 601 books on music and 1,031 bound volumes of music, with 20 orchestral scores. Vocal scores of operas, songs, and piano music are the preponderating features. The interest is increasing, and the library expects to add to the collection, especially in the line of music.

The *Public Library at Utica* has 500 books on music and about 500 bound volumes of music with 20 orchestral scores. New accessions are listed in the newspapers, and a general publicity scheme is followed. The annual expense is $175 for music and $105 for books on music. With slightly increasing interest, about 3,400 people used the music section last year. The nucleus of the collection was placed in the library by a local music club. In March, 1917, a special room was assigned to the music section and considerable addition to it is planned.

NORTH CAROLINA.

Nine North Carolina libraries report music sections. Five of these have not over 50 books on music; two have 100, and two have 200 each. Two libraries have 25 or less bound volumes of music, and one 50. One library has 75 phonograph records. It is encouraging to note that four of these libraries declare the appropriations for music and the resources of the library inadequate to the situation, and three report increasing interest. In no case is the annual outlay for music over $30, or for books on music over $25.

NORTH DAKOTA.

Two of the seven libraries in this State reporting music sections report increasing interest; three do not mention the subject. There are two collections of 50 books on music and two of 75. One library has 100 phonograph records. In general the subject of music does not seem to interest the libraries of the State.

At the *University of North Dakota* the combined libraries of the university and of the director of music, Grand Forks, include 500 books on music; 100 bound volumes of music; and 5,000 unbound pieces; also 50 pianola rolls, and 300 records. There are 30 orchestral and 5 chamber-music scores. So far about $2,500 has been spent on the collections, in which there is increasing interest, and which is used throughout the State by an interlibrary loan system.

OHIO.

Items reported.	Number of libraries reporting—									
	1–25	26–49	50–75	100–150	200–250	400–550	600–700	900–1,100	1,600–2,000	2,500 and over.
Books on music	17	3	6	8	8	1	1	2	1	1
Bound volumes of music	4			3	1	4	1		1	
Separate pieces		1	1					1		3
Player-piano rolls					2	1				
Phonograph records			1	1						
Scores	2		1	1	1					
Chamber music works	1	2	2			1				

The average of music sections in Ohio libraries is encouraging. The general collections seem to be of fair proportions, though none can be placed among the great collections of the country. A rather unusual condition is that 16 libraries prefer to add books on music as compared to 11 which would add music. Eleven libraries consider their music department funds inadequate, and 12 libraries believe the department fails to meet the needs of the community. As ideal sums for the music section, two libraries suggest $25 annually, one $40 to $50, one each $100 and $400, two $300, two $500, while one library would like to have $750 for music and $250 for books on music. Increasing interest is reported by 14 libraries; 6 report stationary; 15 make use of special publicity for the music section in addition to catalogues and bulletins; 52 libraries in all have reported as having music sections.

In place of a more detailed report the reference department of the *Public Library of Cincinnati* has submitted the following statement:

The music collection in the Public Library of Cincinnati contains books on music, a few orchestra scores, a large number of piano arrangements of orchestral music, concertos, and chamber music; and a considerable library of choral music and part songs for men's voices, women's voices, and mixed voices. The large collection of choral music was acquired by gift from two choral societies and a musical club which presented their entire libraries to the public library. The collection of sheet music is selected to meet the demands of the patrons of the Cincinnati Symphony Orchestra concerts, the May musical festivals, and other artist concerts given in Cincinnati each year. As far as possible all compositions represented on these programs are added to the library and circulate in the same manner as books belonging to the library. The music rolls belonging to the collection were acquired by gift and include only good music · ragtime and undesirable compositions are not added to the collection. The policy of the library is to include in the collection of books on musical history and criticism practically all publications in English of real value on the subject.

The library of the *Cincinnati College of Music* has 300 books on music, 300 bound volumes of music, and 10,000 unbound pieces of music, with 200 orchestral and 300 chamber music scores. The acquisition cost is about $6,000, and the annual outlay $200 to $300, from an endowment fund; 500 users are reported, with increasing interest, and the library would like to spend $500 annually on music.

The music alcove in the *Public Library at Cleveland* has the entire attention of two librarians and a page, with occasional further assistance. There are 1,100 titles of books on music, with many duplicates, and 1,150 bound volumes of music, the total with duplicates being 1,600. Unbound sheet music only

amounts to 75 pieces, and there are no rolls or records. There are few orchestral scores, as practically all the purchases so far are confined to piano arrangements, but 329 scores are deposited on loan. The library has 47 chamber music works. Special features are vocal scores of operas, oratorios, and cantatas, folk music, song albums, piano solos and duets, organ and violin music. Research work might be done in the collections of folk music and ballads. From $200 to $400 yearly is spent on music and books on music. About 4,600 persons use the music department annually. Interest is increasing, but the growth of the collection is so recent that comparatively few people have learned to depend on it as yet. Music rolls will be purchased only after full justice is done to the book and music collections. The borrowers of music are two to one book borrower. The collection is used considerably by music teachers, but more by music students and by amateur musicians, who use it for recreation, the two latter groups being about equally divided.

The *Elyria Library*, at Elyria, is situated so near to Oberlin and Cleveland that a large collection of music seems inadvisable, if it were practicable. The library has about 400 books on music, but no music. History, opera, and folk song are best represented. An effort is made to keep library patrons informed regarding musical progress.

The *Denison University Conservatory of Music* library, at Granville, has 900 books on music, 400 bound volumes of music, and about 3,000 unbound pieces, with 200 player-piano rolls and 50 records. A piano, player-piano, and phonograph are available in the library. An unusual feature is the presence of 30 primitive musical instruments. The main features of the book collection are works on opera and music up to the time of Bach. For the last 10 years at least $150 has been spent annually on music and $100 on books.

The *Oberlin College Library* at Oberlin has about 2,500 books on music, 500 bound volumes of music, 25,000 unbound pieces, 225 player-piano rolls, and 150 records. There are 125 orchestral scores and 75 chamber-music works. The outstanding feature of the library is the collection of books on the history of music. Next to this is musical biography and music for piano and voice. About $5,000 has been spent for books on music and $15,000 for music, the annual appropriations being $150 and $400, respectively, from library funds proper. Interest is increasing, and about 15,000 persons use the music collection annually. A larger collection seems warranted in view of the situation, and the library would like to spend $750 annually on music and $250 on the literature of music.

A collection of 500 player-piano rolls is found in the *Public Library at Toledo*. The books on music number 600 and bound volumes of music 150. Financial considerations prevent specializing in music for the present. Later it is hoped to make substantial increases in view of the circulaton of the present material.

OKLAHOMA.

Six libraries from this State report music sections. Three have collections of 25, 35, and 60 books on music, one 100, one 200, and the sixth somewhere between 500 and 1,000. The two more important reports are detailed below. In general, there appears to be more enthusiasm about music and music libraries than in many other States.

The library of the *State University of Oklahoma* at Norman has between 500 and 1,000 books on music, 100 bound volumes of music, about 50 unbound pieces, 50 player-piano (orchestrelle) rolls, and 300 Victrola records. Full scores number about 100, and additional purchasers are planned, pianoforte arrange-

ments of each score being provided. There are about 50 chamber-music works. In addition to the two classes just mentioned, the library has good collections of vocal scores of operas and theoretical works. Opportunity is given for research work in primitive music. Few works have been acquired by gift, and the acquisition cost is about $3,000. Lately the annual expense for music has been about $500, books on music $200, and Victrola records about $300, and the library would gladly see this sum considerably enlarged. Interest is increasing, and a larger music section is confidently expected to bring a larger patronage.

The music collection in the *Carnegie Public Library at Shawnee* includes 25 books on music and 75 vocal scores of operas. Three music journals are on the subscription list. There is a piano in the library, and evidently a sincere interest in doing as much for music as finances will permit.

OREGON.

Five libraries from this State report music sections, and the State reports have the rather unusual distinction that no collection of less than 100 books on music are mentioned. One has 100 books, one 150, one 300, one 1,044. No library reports its musical collection adequate to the demand, three designate increasing interest, and three have special publicity arrangements.

There are 1,044 books on music (244 titles are duplicated), and 1,722 bound volumes of music in the *Library Association of Portland;* 45 miniature orchestral scores are listed among later additions. Eight-hand piano music is a rather unique specialty. The music section is promoted by talks to musical societies and before groups of teachers. The annual expense for books on music is $16.50, for music $270. The total outlay so far has been about $1,500. Music is represented by 60 per cent and books on music by 40 per cent of the music department circulation. Interest is reported as keen and increasing, and when more space is available for the music section great developments are expected. Special lists of music and books on music are mimeographed.

The *Oregon State Library*, at Salem, does not report on the regular form, but the librarian writes:

We do not have a regular musical department, but I thought you might be interested to know that we have very great demand for these books by music-study clubs throughout the State. They have been encouraged to follow the programs issued by the National Federation of Musical Clubs and other programs found in books like Elson's "Music Study Programs through All Nations."

They rent victrola records; so that they have the music and can go through the program, even if they have not the local talent. We are not able to keep up with the demand for books on music; it has been quite extraordinary during the last few years.

PENNSYLVANIA.

Items reported.	Number of libraries reporting—									
	1–25	26–49	50–75	100–150	175–200	225–300	400	500–700	1,000–2,000	Over 2,000
Books on music	20	9	7	5	6	1	2	2	3	1
Bound volumes of music	5	3	4	.....	2	.....	.....	2	3	2
Separate pieces	1	.....	2	.....	.....	.....	1	.....	.....	.....
Player-piano rolls	.....	1	.....	.....	.....	.....	.....	.....	.....	.....
Phonograph records	.....	.....	1	.....	.....	1	.....	.....	.....	.....
Orchestral scores	.....	1	.....	.....	2	.....	1	.....	.....	.....
Chamber music works	.....	.....	.....	.....	.....	.....	[1]1	.....	[2]1	.....

[1] Chiefly miniature scores.

[2] 1,200.

The music sections of the 61 libraries in Pennsylvania reporting such departments may hardly be classed as remarkable in any one respect. Several large collections distinguish the list, and some items therein are worthy of special comment, but the summary of the State has comparatively no outstanding feature. Music-section expenses and appropriations are apparently seldom classified separately, and those mentioned seldom call for comment.

The *Public Library at Bloomsburg*, with 60 books on music and 65 bound volumes of music, uses newspaper notices for publicity, personal work with people at the shelves, and has special cooperation with one of the local music clubs and the school supervisors. The interest is increasing slowly, and would probably grow faster with a more adequate collection of music.

The *Bucknell Library of Crozer Theological Seminary*, at Chester, has 225 books on music and 200 bound volumes of music, all in the line of church music.

The American Sunday School Union, at 1816 Chestnut Street, Philadelphia, has a special collection of historical works on sacred and Sunday-school music and hymn books, some of them reputed to be quite rare. These are collated in special cases. They are not in a circulating library, but are for consultation only, free to teachers and students as far as is consistent with the proper preservation of the works.

The *Drexel Institute Library*, of Philadelphia, includes the Jarvis memorial collection, presented to it by the widow of the late Charles H. Jarvis. The library has about 200 books on music and 2,000 bound volumes of music. There are 400 orchestral and 1,200 chamber-music scores. A condition of the Jarvis gift was that the music be used for reference only, and since this restriction has been in effect the use of the music section has somewhat decreased.

The *Free Library of Philadelphia* has 1,240 books on music, 142 bound volumes of magazines, and about 2,500 bound volumes of music. There are 160 orchestral scores, but usually piano arrangements of orchestral works are bought in preference to the scores. The strong points of the collection are the books on music, vocal scores of operas and oratorios, and piano arrangements. Thus far $5,500 has been spent on the collection, and there is an annual expense from an endowment fund of $300 for music and books on music. The interest is increasing. No count is kept of actual users. The circulation during 1916 was 8,469 volumes, 75 per cent of which was music and 25 per cent books on music. The library does not consider the collection adequate to the situation, and would add both books and music. Lectures and lecture recitals are given under library auspices.

Early Pennsylvania music, both manuscript and printed, is found in the library of the *Historical Society of Pennsylvania* at Philadelphia. It has all accrued by gift.

The Library Co. of Philadelphia makes this report:

> This library has really a very fine collection of music and books relating to music, particularly church music, having inherited the collection of the late Dr. Albert G. Emerick. Poverty has so far prevented a proper arrangement and cataloguing of this collection. It is hoped that at some time in the future the library will be able to revise their musical collection and put it in such shape as to show what it consists of and how it can be best used.

The *Carnegie Library of Pittsburgh* has 7,000 books on music and 1,400 bound volumes of music, with 175 orchestral scores and 400 chamber music scores, both of the latter class chiefly in miniature form. The library is a general collection, strong in no especial field. All the usual means of publicity are used and, in addition, personal letters are sent to musicians upon occasion. No separate record is

kept of book expenses, but the scores represent an outlay of $1,200. Patrons show an increasing interest in the music section, and $500 annually could well be spent on music and books. No lectures or recitals are given directly under library auspices, but in the same building Mr. Charles Heinroth, the municipally supported city organist, gives biweekly organ recitals.

The *Carnegie Free Library of Allegheny, North Side, Pittsburgh*, has 2,000 books on music and 1,750 bound volumes of music. Vocal and piano music are the predominating features of the music collection, which has been largely acquired by gift. About 3,000 people use the collection annually, but the interest is stationary. An ideal sum for yearly purchases would be $250, and music would be bought in preference to books. In the music hall of this library building free organ recitals are given weekly by the north-side city organist, Mr. Caspar P. Koch.

The library of the *Western Theological Seminary, Pittsburgh*, has acquired the collection made by the late James Warrington, of Philadelphia. It includes 1,300 books on music, about 3,500 bound volumes, and 400 unbound pieces. Church and folk music are almost the sole features of this library. Owing to the recent acquisition of this collection, it has not yet come into general use.

The *Public Library at Pottsville* has but a small collection of books on music and of music, but reports a demand for more material and a prospect of greater activity in a musical way. A recent request for more books on harmony and counterpoint came from a member of the mounted State police force.

RHODE ISLAND.

Items reported.	Number of libraries reporting—								
	1–25	26–49	50–75	100–125	150	300	850	1,044	5,967
Books on music	6	2	3	1	2	1	1	1	.....
Bound volumes of music	2	1	.....	.....	.....	.....	.....	.....	.....
Separate pieces	.....	.....	.....	.....	.....	.....	.....	.....	[1] 1
Phonograph records	.....	.....	1	.....	.....	.....	.....	.....	.....

[1] Includes bound volumes and separately bound pieces

The striking feature of the reports from 16 Rhode Island libraries with music sections is the almost total lack, except in one case, of any resources except books on music. No player-piano rolls are mentioned, and 50 phonograph records is the total library collection for the State. Three libraries together have less than 100 bound volumes of music, and only one has any considerable amount of music. So far as books on music are concerned, the average is quite creditable. Scores and chamber music works are scarce, and so are figures regarding music department finances.

The *Public Library at Providence* has been fortunate in the reception of gifts to the music section. Several musicians and teachers have left their entire collections to the library, and the outlay of the music department has been correspondingly small. In the collection are 1,044 books on music, and 5,967 bound volumes and pieces of music, the latter being invariably provided with a cover. The field of piano music has preponderant representation. Figures for music department outlays are not kept separately. Interest in music is decidedly increasing; in 1916, 3,770 pieces of music and 900 books on music were circulated. The demands of the community are not met by the collection, and additions of music are preferred to those of books on music.

SOUTH CAROLINA.

Six libraries in this State report music sections, but not one gives any detailed information. One reports "a very few books on music," another "a few books on music," another "about 11," the fourth "about 35."

The *Carnegie Library of Winthrop Normal and Industrial College*, at Rock Hill, says: "We have a general library of 20,000 volumes. Of these several hundred are on music. They are used a good deal by the students of the college who are in the music department."

SOUTH DAKOTA.

Items reported	Number of libraries reporting								
	1–25	26–49	50–99	75	100	200	350–400	500	600
Books on music	2	2	1	2	1	1	1		
Bound volumes of music									1
Player-piano rolls								1	
Phonograph records			1				1		
Orchestral scores						1			
Chamber-music works					1				

Ten libraries from South Dakota report music sections. Not one has separate pieces of sheet music and only three have rolls or records. Three report increasing interest, none stationary or decreasing. Books on music are preferred, in the way of new additions, by three libraries, while only one favors more music.

The *Carnegie Free Public Library at Sioux Falls* has 200 books on music. Interest is increasing, and about 550 persons annually make use of the collection. Compared to the other divisions of the library, the music collection is sufficient, but the library would add both music, books on music, and phonograph records if circumstances permitted.

The library of the *University of South Dakota*, at Vermilion, has 400 books on music, 600 bound volumes of music, 500 player rolls, and 350 phonograph records. The policy is to purchase material that will be of the greatest help to students of the university and the community. To date about $3,000 has been spent, and the annual outlay is $100 for music, $100 for books on music, and $50 for rolls and records—all this from library funds. About 800 users are numbered annually, and the interest is increasing. Readers have the use of piano, player piano, and phonograph in the library. There are 200 orchestral scores and 100 chamber music works. The collections of operas (vocal scores) and piano and chamber music are the leading features. Complete works of some composers have been acquired and the standard song composers are well represented.

TENNESSEE.

Reports have been received from five libraries with music sections. The number of books on music is given as 25, 75, 150, 250, and 400. One library reports 3,000 bound volumes of music, but as it is a school library, probably a large part of that number are vocal scores for chorus use. Two libraries have each not over 50 bound volumes of music and one 138. No rolls are reported and only one small collection of 25 phonograph records. Increasing interest is mentioned twice and stationary once.

The *Carnegie Library at Nashville* has 400 books on music and 35 bound volumes of music. Nearly all of this material has been purchased, part of it

on suggestions from music clubs. The expense has been so far about $1,000, of late years about $25 annually. Interest is increasing, and the average number of actual users of the music section is about 500. The sums which the library has been able to spend on music "emphatically do not" meet the demands of the community, especially in the way of music which the library would gladly have for the development of taste. It is the hope of this library to greatly extend its musical activities when funds will permit.

TEXAS.

The summary of reports from 14 music sections in Texas libraries is quite encouraging. Four libraries have 25 books on music, one 50, five 100, one 200, one 300, one 335, and one 450. Two have 25 bound volumes of music, one 75, one 100, one 125, and one 165. Only one reports unbound sheet music, about 100 pieces, and one has 50 phonograph records. Six report increasing interest in music and eight are noncommittal. Four believe the present resources of the music sections inadequate.

The *Dallas Public Library* has about 300 books on music and hopes soon to add both rolls and sheet music. In addition to newspaper notices of accessions, special attention is given to music-study clubs. The interest is increasing, and in 1916–17 music was responsible for a large share of the 32,000 books circulated from the class of fine arts.

The *Rosenberg Library at Galveston* has occasional lectures on music by paid speakers. Its collection of 335 books on music and 165 bound volumes of music is intended for general use, and no detailed figures of expense or circulation are available. Music was the special subject of the bulletin for January, 1912, which contains some helpful notes for the inauguration of such collections for general readers.

The *Carnegie Library at San Antonio* has 450 books on music and about 100 bound volumes of music, with 70 orchestral scores. The interest is increasing, but the library's music collection does not meet the demands of the community. The music section circulation makes up about 4 per cent of nonfiction.

UTAH.

The situation in this State does not indicate particular interest or enthusiasm, judging from the reports of four libraries with music sections. They have 25, 125, 350, and 426 books on music. One has 500 unbound pieces of music, 10 orchestral scores, and 70 numbers of chamber music. No comment is made as to whether interest is stationary or changing, and no financial statistics of any kind are given.

VERMONT.

Reports have been received from 11 libraries with music sections. Five of these have not over 25 books on music, one 30, one 50, one 106, and one 135. Four have not over 50 bound volumes of music, one 70, one 107, and one 257. One library (a State normal school) has 2,100 unbound pieces of music and 72 phonograph records—the only report of rolls or records in the State. Six libraries report increasing interest in music; one stationary. Four think their music collections and the funds appropriated inadequate to the needs of the community. Four would add to the present supply of music, three to books on music, and one would buy more phonograph records if funds would permit.

VIRGINIA.

In some States few libraries seem able to give any particulars of the music section or its activities, and this condition seems to be characteristic of Virginia libraries. Six have reported, but altogether very few questions are answered. Three libraries have 25 or fewer books on music, one 150, one 300, and one 500. One library has 125 bound volumes of music and 776 unbound pieces. One reports increasing interest and one stationary. No figures are returned in answer to the questions on finance, except that one library would like a music section allowance of $50 annually.

WASHINGTON.

Pacific Coast States usually report a fair share of attention to music departments, and Washington is no exception. Twelve libraries specify music sections, with the following numbers of books on music: 25, 40, 55 (two), 80, 215, 229, 350, 600, and 971. Three libraries have bound volumes of music—120, 189, and 1,909, while one has 860 unbound pieces of music. One has 58 orchestral scores, another 81, while one library reports 500 chamber-music works. One spends $150 to $300 annually on the music-section purchases. Four believe their collections inadequate for the community. Three believe interest in music increasing; the others make no comment.

The general work of the *Washington State Traveling Library, at Olympia*, has until recently been hampered by lack of funds. Last year a rather liberal appropriation was made by the legislature, and it is expected that the music section will be considerably augmented at an early date. Now there are only 215 volumes classified in the music list. These are loaned to clubs, schools, teachers, and individuals. The superintendent, herself a musician of considerable experience, selects the material and gives personal assistance to its choice in answer to requests.

The *Public Library at Seattle* has 971 books on music, 1,909 bound volumes of music, and 860 separate pieces, with 81 miniature orchestral scores and 500 chamber music works. The books are strong in history and biography, while piano and vocal music are well represented in the music class. In addition to the usual means for publicity, this library has a bulletin board for notices of musical affairs, posters calling attention to special collections, and a shelf for new music. The collection has cost about $4,000, exclusive of binding. There is an annual appropriation of $150 from the library funds, but from $150 to $300 is spent on music and an undetermined sum for books on music. The library would like to spend $1,000 a year once and $600 subsequently buying music and books on music, but not adding rolls or records till needs in these lines were met. The interest is increasing, though the number of users of the music section is not kept. The circulation figure alone for 1917 was 10,823. Of this, 40 per cent were books on music and 60 per cent music. Mention is made of the use of this collection by the professional musicians of the city.

WEST VIRGINIA.

This is another State where librarians are disposed to be noncommittal regarding the music sections. Four libraries report some collection—one each of 25, 60, 75, and 300 books on music. One has 25 bound volumes of music and another 145, while one has between 600 and 700 separate pieces of music. One has 50, another 200 phonograph records. With this information the reports are practically at an end.

WISCONSIN.

Examination of the summary of 39 libraries reporting music sections indicates that Wisconsin is fairly well provided with small collections, but lacks any of notable size. Six libraries report increasing interest in music, four stationary, and one decreasing on account of war effects. Four librarians consider their collection sufficient for the musical interest of the community, and four do not; seven believe the present outlay (which, as reported, is always small) sufficient, while six would welcome larger music funds. Thirteen libraries use special means of publicity for the music section.

The *Kellogg Public Library, at Green Bay*, has over 200 books on music and 50 bound volumes of music. Lack of funds has prevented further purchases in this line, but the present material is much used by teachers, students, and others. Both newspaper and bulletin publicity is used for the music section.

The book selection and study club department of the *Wisconsin Library Commission, at Madison*, has about 200 books on music and 10 bound volumes of music. This material is sent out to clubs studying music according to a definite outline, often furnished by the library; or in answer to definite requests for information.

WYOMING.

The single report from this State is that the State Library at Cheyenne has 30 books on music, all acquired by purchase, and included with the general collection.

APPENDIX.

MUSIC IN OUR LIBRARIES.

(Excerpts from an article by O. G. Sonneck. Reprinted, by permission, from The Art World.)

Poets and other generous souls have extolled the charms of music until the emotional superiority of music over other arts has become a dogma too venerable for doubt. Possibly the emotional appeal of music is more intense than that of other arts, but the account is squared by several obstructions in the path of that appeal. Chief among these (with all the inherent consequences) is the inordinately complex and costly apparatus required for the performance of musical works in the larger forms, such as symphonies, oratorios, operas. The composer faces a second disadvantage in the necessity of recording his thoughts with the help of symbols which can reach the sense appealed to, the ear, only by way of another sense, the eye. Furthermore, comparatively few music lovers possess the imagination or the training to transform such visual impressions into the corresponding aural impressions. The accomplishment of "reading the score" of a modern opera, for instance, is an accomplishment indeed, and of truly deterring difficulty. Yet on this very accomplishment of those interested in him every composer sooner or later depends for his intercourse with contemporaries or posterity whenever the performer, the intermediary between composer and public, chooses not to perform a composer's works.

A minimum of reflection will show how, under the circumstances, without the hospitality of libraries composers are in danger of being shut off from posterity. But there his musical thoughts lie practically buried alive, encapsuled in books of mute hieroglyphics. It is the best the world can offer him until that time when we shall have not merely musical libraries but "museums" of music, where in sundry feasible ways the public appeal of works of musical art will be made to endure, in effect similar to the permanent and ever-direct appeal of paintings, sculptures, etc., in museums of the fine arts. A fantastic dream? Not at all.

If works of musical art, then, must fall back gradually on the hospitality of libraries—from the very nature of music virtually the hospitality of a mausoleum—has the best been made of the situation? Hardly. Musical libraries that are reasonably representative of the mighty growth of musical culture in our country, culture that springs from tender but healthy roots 200 years old, are too few and far between to suggest a different answer. Perhaps the librarian profession still hesitates to recognize in music intellectual elements not less worthy of attention than genealogy or fiction. Perhaps we suffer from a dearth of expert musical librarians whose authority might compel a more hospitable attitude of mind. Perhaps musicians and music lovers in musical communities are still too indifferent or too unaware of their power of concerted action to have the rights of music as a cultural and therewith civic factor more adequately respected in libraries. Perhaps American libraries are richer in good will than in funds; perhaps the cost of music, comparatively much greater than that of literature, works as a handicap. Whatever the reason or reasons, the fact remains that music is deplorably underfed in the great majority of our libraries. Otherwise cities like New York, Philadelphia, Chicago, St. Louis, Cincinnati, San Francisco, Minneapolis and half a dozen others of our musical centers would not lag so far behind Boston in the possession of a municipal musical library of which all citizens may feel proud. They would not be able to emulate certain unique features of the late Mr. Allen A. Brown's munificent gift to the city of Boston; but if they had started in time and had persevered, they would now, as they ought, possess musical collections fairly equal to his in extent and merit.

In any ambitious community a library without the complete works of Shakespeare, Goethe, Dickens, Ibsen, Molière, Balzac, Dante, Longfellow, Poe, or with-

out various serial works published to embrace a comprehensive selection of representatives and historically important literary masterpieces, such as Johnson's 75 volume edition of English writers, would very properly invite scornful criticism. Apply a similar test with reference to the great masters of music. Does your local library contain the more or less complete editions of the works of Palestrina, Orlando di Lasso, Bach, Händel, Purcell, Rameau, Grétry, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Berlioz, Liszt, Wagner, Verdi? Does it contain such historical publications as the *Denkmäler der Tonkunst* in Austria and Germany, the *Paléographie musicale*, *Les Archives de Maitres de l'Orgue*, *L'arte musicale in Italia*, *Les maitres musiciens de la Renaissance française*, the series of volumes of the Musical Antiquarian Society, or the other similar undertakings designed to rescue from oblivion and to revive, at least for the student, masters of the past? * * *

It is not the frequency of use of a book that counts, but the use to which a book is put. A costly and rare book consulted only once in 10 years, but then by a man of far-reaching research or codification of research, has justified its acquisition just as much as an inexpensive, commonplace book consulted every day for mere receptive information.

If the absence of works of "antiquarian" or "modern" interest be explained on the grounds of expensiveness, the explanation will carry weight. For it is a regrettable fact that chamber music, orchestra music, opera scores, etc., entail an expenditure which acts as a barrier to the comprehensive acquisition of meritorious music. And when the prices of foreign works of musical art are Americanized a librarian may well despair of his ability to satisfy the needs of a musical community. When scores of the type mentioned above run in cost anywhere from $4 to $250, the difficulty of assembling a representative collection of music becomes obvious, not to mention a moderate indulgence in bibliographical rarities or in autograph scores.

On the other hand, however, by no means all desirable and necessary music is beyond reach of even poor institutions. In every country music publishers have sought to meet the situation by issuing the standard works by standard composers for a moderate price. By surveying such editions any librarian with a modicum of expert knowledge may assemble a collection of indispensable works of musical art and of books on music. Indeed, respectable publishers have tried to facilitate his task by forming for him just such collections at a price which, of course, keeps pace with the character, extent, and scope of the purchases *en bloc* suggested. Strange to say, either for lack of confidence in the interested disinterestedness of publishers or for lack of interest or knowledge or ability to resist the temptation of wasting one's meager funds on favored composers and alluringly advertised expensive publications, or for other reasons, it would appear that the movement has not been an unqualified success. True, many small libraries have embraced the opportunities offered, but just as many have neglected them, with the result that the number of reasonably well-equipped public musical libraries seems to be abnormally small in our country.

There is something fundamentally wrong somewhere in the situation if for instance a prominent publisher could sell to private music lovers many thousand single volumes, but to public libraries only about 50 complete sets of a remarkable publication (now nearing the hundredth volume) which will form a comprehensive musician's library in itself, costs less than $2 a volume, and for merit belongs to that type and class of publication which ought to be not in 50 but in 1,000 public libraries.

Precisely such serial publications, in a way encyclopedic publications, ought to form the basis of every public collection. It is the center from which the concentric method of library development can best find its outward impetus; and no other method, provided it be not employed too rigidly or pedantically, will produce equally satisfactory results. Without it the collections will soon become unbalanced; they will suffer from obesity here and from anemia there. Nor is this all. Such publications, planned as libraries within libraries, lend themselves to bibliography treatment for reference purposes more readily and more fruitfully than collections formed by picking out this or that work from catalogues. And paradoxical as it may sound, small libraries, with contents of such publications analytically catalogued, will often be in a better position to supply a sudden demand for specimens of work by an out-of-the-way composer than large libraries with an operating force too small or administrative machinery unsuited for proper analysis of collective publications.

An annual appropriation of $300 for the purchase of good music and good books on music is the *minimum* expenditure from which to expect results of

substantial benefit to even small musical communities. This estimate applies merely to reference libraries, not to circulating libraries with branch offices. Moreover, it takes into account only the acquisition of printed music and does not concern itself with a collection of talking-machine records or player-piano rolls, so useful and desirable for purposes of *vulgarisation*, as the French would say. The larger a community is, or the more it bubbles over with musical activities, the more inadequate such a small annual appropriation as the above naturally becomes. If we pass on to our musical centers, or would-be musical centers, even $1,000 will prove insufficient, if music really is meant to find a place in the public library in keeping with the community's interest in music.

The public libraries in cities like those mentioned above would deserve no *ordre pour le mérite* for exceptional services rendered, if their annual appropriation for music and books on music reached or exceeded $2,000. They would really be doing their duty only (and not more) toward music and its devotees by spending that sum every year. Even so, they would soon discover that the intelligent annual expenditure of $2,000 will not nowadays cover the field of legitimate ambition, and that their musical collection will retain at that rate the characteristics of a good "working library" on a fairly large scale, but will never develop into a really first-class library of international importance for antiquarian reserach or study of modern music.

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NOTE: The attention of librarians is called to a Classification of Music and Books on Music, from the Library of Congress. It is for sale by the Superintendent of Documents, Government Printing Office, at 15 cents. This scheme of classification, prepared in 1904, under the direction of Mr. O. G. Sonneck, chief of division of music, Library of Congress, was thoroughly tested, and the revision is dated March, 1917. It has been applied to more than half a million items, but the plan is such that it may be reduced for collections of any size. The book of 157 pages will be found of the greatest value to music librarians, and will help to solve many problems in the proper classification of musical material.

INDEX.

Alabama, reports from libraries, 7.
American Antiquarian Society, Worcester, Mass., library, 28.
American Sunday School Union, Philadelphia, Pa., historical works on sacred and Sunday-school music, 42.
Andover-Harvard Theological Seminary, Cambridge, Mass., library, 25.
Arizona, reports from libraries, 7.
Arkansas, reports from libraries, 7.
Auburn, Me., public library, 22.
Baltimore, Md., Enoch Pratt Free Library, 23; Peabody Conservatory of Music, library, 23; Peabody Institute, library, 23.
Berkshire Athenæum and Museum, Pittsfield, Mass., library, 26.
Bibliography of music, 51.
Binghamton, N. Y., public library, 34.
Birmingham, Ala., music section of public library, 7.
Bloomsburg, Pa., public library, 42.
Boise, Idaho, Idaho free traveling library, 16.
Boston, Mass., public library, Allen A. Brown collection, 24–25.
Bowdoin College, library, 22–23.
Brooklyn, N. Y., public library, 34.
Brown, Allen A., music collection, Boston, public library, 24–25.
Buffalo, N. Y., public library, 34–35.
Cairo, Ill., public library, 16–17.
California, reports from libraries, 8–10.
Cambridge, Mass., public library, 25.
Canisius College, N. Y., library, 35.
Chicago, public library, 17.
Church music, Crozer Theological Seminary, Pa., 42; Drew Theological Seminary, N. H., 32; Vesper collection, Oakland, Calif., 9; Western Theological Seminary, Pittsburgh, Pa., 43; Yale School of Religion, 11. *See also* Sunday-school music.
Cincinnati, Ohio, public library, 39.
Cincinnati College of Music, library, 39.
Classification of music, Library of Congress, 15, 51.
Cleveland, Ohio, public library, 39–40.
Colorado, reports from libraries, 10.
Columbia University, library, 36.
Connecticut, reports from public libraries, 10–11.
Crozer Theological Seminary, Pa., collection of church music, 42.
Dallas, Tex., public library, 45.
Davenport Academy of Sciences, Iowa, library, 20.
Delaware, reports from libraries, 11.
Denison University Conservatory of Music, Ohio, library, 40.
Denver, Colo., public library, 10.
Detroit, Mich., public library, 28.
District of Columbia, public library, 14–15; reports from libraries, 12–15.
Dramatic music, catalogue, Library of Congress, 15.
Drew Theological Seminary, N. J., church music, 32.
Drexel, Joseph H., music collection, New York Public Library, 35.
Drexel Institute Library, Philadelphia, Pa., music collection, 42.
Early music, catalogue, Library of Congress, 15.
Edwards, Julian, music collection, New York Public Library, 36.
Elyria, Ohio, public library, 40.
Emerick, Albert G., music collection, Library Co. of Philadelphia, 42.
Evanston Public Library, Illinois, 17–18.
Fitchburg, Mass., public library, Francis H. Jenks collection, 25.
Florida, reports of libraries, 15–16.
Foster, Stephen C., catalogue of first editions, 15.
Galveston, Tex., Rosenburg library, 45.
Gary, Ind., public library, 19.
General Theological Seminary, New York City, library, 37.
Georgia, reports from libraries, 16.
Grand Rapids, Mich., public library, 28–29.
Green Bay, Wis., public library, 47.
Gregorian chant, 19.
Grinnell College, Iowa, library, 20.
H. Sophie Newcomb Memorial College, books on music, 22.
Hartford, Conn., public library, 11.
Harvard Musical Association, Boston, Mass., library, 25.
Helena, Mont., public library, 31.
Hispanic Society of America, New York City, library, 37.
Historical Society of Pennsylvania, library, 42.
Idaho, reports from libraries, 16.
Illinois, reports from libraries, 16–18.
Indiana, reports on libraries, 18–19.
Institute of Musical Art, New York City, library, 37.
Iowa, reports from libraries, 19–20.
Iowa College for the Blind, library, 20.
Jarvis, Charles H., music collection, Drexel Institute Library, Philadelphia, Pa., 42.

Jenks, Francis H., collection, Fitchburg public library, Mass., 25–26.
John Crerer Library, books on manufacture and history of musical instruments, 17.
John Jermain Library, Sag Harbor, N. Y., 38.
Kansas, reports from libraries, 20–21.
Kansas City, Mo., public library, 30.
Kansas State Normal School, library, 21.
Kelsey, Charles B., music collection, Grand Rapids public library, Mich., 28–29.
Kentucky, reports from libraries, 21.
Lewiston State Normal School, Idaho, library, 16.
Library Company of Philadelphia, music collection, 42.
Library of Congress, classification of music, 15, 51; music division, 12–15; publications on music, 15.
Los Angeles, Calif., city school library, 8; public library, 8–9.
Louisiana, reports from libraries, 21–22.
Louisville, Ky., public library, 21.
McCormick Theological Seminary, Chicago, Ill., Virginia library, 17.
MacDowell, Edward, catalogue of first editions, 15.
Madison, Wis., library commission, 47.
Maine, reports from libraries, 22–23.
Manchester, N. H., public library, 32.
Maryland, reports from libraries, 23.
Massachusetts, reports from libraries, 23–28.
Metropolitan Museum of Art, New York City, collection of musical instruments, 37.
Michigan, reports from libraries, 28–29.
Minneapolis, Minn., public library, 29.
Minnesota, reports from libraries, 29–30.
Mississippi, reports from libraries, 30.
Missouri, reports from libraries, 30–31.
Montana, reports from libraries, 31.
Mount Holyoke College, library, 26.
Muncie, Ind., public library, 19.
Music in our libraries (Sonneck), 49–51.
Music Teachers' National Association, committee on the history of music and libraries, 6.
Musical instruments, Metropolitan Museum of Art, New York City, 37.
Nashville, Tenn., public library, 44–45.
Nebraska, reports from libraries, 31.
Nevada, reports from libraries, 31.
New England Conservatory of Music, Boston, library, 25.
New Hampshire, reports from libraries, 31–32.
New Haven, Conn., free public library, 11.
New Haven Colony Historical Society, collection of music books, 11.
New Jersey, reports from libraries, 32–33.
New Mexico, reports from libraries, 33.
New Orleans, La., H. Sophie Newcomb Memorial College, library, 22; Howard memorial library, 22; public library, 21–22.
New York, reports from libraries, 33–34.
New York City, public library, 35–36.
New York Institute for the Education of the Blind, library, New York City, 37.
Newark, N. J., public library, 32–33.
Newberry Library, Chicago, Ill., music collection, 17.
Newton, Mass., free library, 26.
North Carolina, reports from libraries, 38.
North Dakota, reports from libraries, 38.
Northampton, Mass., Forbes library, 26.
Northwestern University, library, 18.
Oakland, Calif., free library, 9.
Oberlin College, music collection, 40.
Ohio, reports from libraries, 39–40.
Oklahoma, reports from libraries, 40–41.
Omaha, Nebr., public library, 31.
Ontario, Calif., Chaffey library, 9.
Opera librettos, catalogue, Library of Congress, 15; New York Public Library, 35.
Orchestral music, catalogue, Library of Congress, 15.
Oregon, reports from libraries, 41.
Oregon State Library, music collection, 41.
Pasadena, Calif., public library, 9.
Peabody Conservatory of Music, Baltimore, Md., library, 23.
Peabody Institute, Baltimore, Md., library, 23.
Pennsylvania, reports from libraries, 41–43.
Peoria, Ill., public library, 18.
Perkins Institution for the Blind, Mass., library, 27.
Philadelphia, Pa., public and private libraries, 42.
Phonograph records, specialty of University of Arkansas, 7.
Pittsburgh, Pa., Carnegie library, 42–43.
Pomona, Calif., public library, 9.
Portland, Oreg., library association, 41.
Pottsville, Pa., public library, 43.
Princeton, Ind., public library, 19.
Princeton University, music collection, 33.
Providence, R. I., public library, 43.
Read, Daniel, early American church composer, works, 11.
Redlands, Calif., A. K. Smiley public library, 9.
Reno, Nev., public library, 31.
Rhode Island, reports from libraries, 43.
Ritter, Frederic L., collection, Tufts College library, 27.
Rochester, N. H., public library, 32.
Rockford, Ill., public library, 18.
Sacramento, Calif., State library, 9.
St. Meinrad Abbey, Ind., library, 19.
St. Paul, Minn., public library, 29.
Salem, Mass., public library, 26.
Salina, Kans., public library, 21.
San Antonio, Tex., public library, 45.
San Diego, Calif., high-school library, 9; public library, 9.
San Francisco, Calif., public library, 9–10.
Seattle, Wash., public library, 46.
Shawnee, Okla., public library, 41.
Sibley, Hiram W., music collection, University of Rochester, 37–38.
Sioux City, Iowa, public library, 20.

Sioux Falls, S. Dak., public library, 44.
Smith College, Mass., library, 26.
Sonneck, O. G., music division of the Library of Congress, 12–13; music in our libraries, 49–51.
South Bend, Ind., public library, 19.
South Carolina, reports from libraries, 44.
South Dakota, reports from libraries, 44.
Spanish music, 10.
Springfield, Mass., city library, 27.
"Star-spangled banner," report, 15.
State University of Oklahoma, library, 40–41.
Stillwater, Minn., public library, 29.
Sunday-school music, 42.
Syracuse, N. Y., public library, 38.
Tennessee, reports from libraries, 44–45.
Texas, reports from libraries, 45.
Thomas, Theodore, private library in Newberry Library, Chicago, Ill., 17.
Tipton, Ind., public library, 19.
Toledo, Ohio, public library, 40.
Traveling libraries, Washington, 46.
Tufts College, Frederic Louis Ritter collection, 27.
University of Arkansas, programs of phonograph records, 7.
University of Illinois, library, 18.
University of Kansas, library, 21.
University of Michigan, library, 28.
University of Nevada, music collection, 31.
University of North Dakota, music collection, 38.
University of Rochester, Sibley musical library, 37–38.
University of South Dakota, library, 44.
Utah, reports from libraries, 45.
Utica, N. Y., public library, 38.
Vermont, reports from libraries, 45.
Vesper, O. M., collection of church music, 9.
Virginia, reports from libraries, 46.
Virginia, Minn., public library, 29–30.
Washington, reports from libraries, 46.
Washington, D. C., libraries, 12–15.
Wellesley College, library, 27.
Wells College, library, 34.
West Virginia, reports from libraries, 46.
Western Theological Seminary, Pittsburgh, Pa., library of church music, 43.
Whitinsville, Mass., library, 27–28.
William Jewell College, Mo., library, 30–31.
Wilmington Institute Free Library, music collection, 11.
Winona, Minn., State normal school library, 30.
Winthrop Normal and Industrial College, library, 44.
Wisconsin, reports from libraries, 47.
Worcester, Mass., public library, 28.
Wyoming, reports from libraries, 47.
Yale School of Religion, church music library, 11.
Yale University, library, 11.

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